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CONTENTS.

The Önmun—When Invented? By W. G. Aston 1
Tenrikyō; or the Teaching of the Heavenly Reason. By Rev. D. C. Greene, D. D. 24
The Petroleum Industries at Nagaoka. By Horatio B. Newell. 75
The Japanese Landscape. By Clay MacCauley, A.M..... 91
Silver in Japan. By Garrett Droppers vi
Minutes of Meetings v
Comparison of the Japanese and the Luchuan Languages. By Basil Hall Chamberlain xxxi
Report of the Council..... xli
List of Members xlvii
Constitution and By-Laws lv

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by reputation if not personally, was a man who had given considerable attention to the subject, and he was satisfied that what they would hear would be interesting and instructive. The lecture was as follows:

SILVER IN JAPAN.

AN ADDRESS DELIVERED AT THE PUBLIC HALL, YOKOHAMA, WEDNESDAY EVENING, FEBRUARY 27TH, 1895.

The subject of bimetallism has been so thoroughly discussed in all its phases during the last 20 years, both in Europe and America, and of late the literature of the subject has increased so rapidly, that it would seem impossible to contribute anything new or fruitful to the question. The theoretical defence of bimetallism, and by this I mean the successful establishment of a joint standard of gold and silver on an international basis, I believe to be so thoroughly proved that it is beyond the reach of disputation. It is accepted not merely by all the leading economists of France, England, Germany, and the United States, but by some of the most active men of affairs of every description,—bankers, manufacturers, and financiers. The only question left, it seems to me, is whether countries think the gain of bimetallism sufficient to undertake the task. In proportion as the claims of bimetallists are understood, so I venture to say, are they acknowledged by all men of impartiality and intelligence.

Indeed, it were wonderful were it otherwise. Bimetallism is not a new fad or fashion, but, on the contrary, almost as old as European civilization. Bimetallism has been the rule, the conservative rule, while monometallism is a most modern and, I believe, dangerous innovation. And I do not say this in any sense peculiar to myself, implying some strain of words, but in quite the ordinary signification of the word. Let me just explain what I mean.

Previous to the year 1803, nearly all the States of Europe had adopted the use of both gold and silver in commercial transactions (but mainly silver), according to ratios which varied within narrow limits from time to time, chiefly from the want of any common understanding between nations. In this latter sense

both Locke and Newton were bimetallists, since they accepted both silver and gold as true money, the former as the standard or rating money, the latter as the rated money. From 1803 to 1873 bimetallism was on a much more efficient basis that before, because France in 1803[1] definitely adopted the ratio of 1 to 15½ for the coinage of both gold and silver indifferently in her mints, and France therefore acted as a balance wheel on the value of the two metals. During these seventy years, notwithstanding the changes in the relative production of the two metals, changes which were greater and more powerful than any before or perhaps since, silver retained its steadiness of value in relation to gold. The British Gold and Silver Commission of 1886, after carefully weighing the evidence, came to the following conclusion: "So long as that system was in force (namely the mint law of 1803), we think that notwithstanding the changes in production and use of the precious metal, it kept the market price of silver approximately steady at the ratio fixed by law at 1 to 15½."

The new period, an entire novelty in the history of money, began in 1871-3 with the demonetization of silver and the adoption of the gold standard by the United Empire of Germany,[2] and the resulting action of France and the Latin Union in at first limiting and finally prohibiting the free coinage of silver. Germany's demonitizing legislation was confessedly adopted in imitation of England, who had preached the wonderful blessings of the single gold standard ever since its adoption in 1819. The United States also omitted the coinage of silver in the coinage act of 1873, and though $2,000,000 per month were coined by the Bland Act of 1878 and 4,500,000 oz. of silver by the Sherman Act of 1890, yet these were bare paliatives of the gold monometallism that practically existed in Europe and America since 1873. To emphasize this single metal régime still more, the British Government decided to stop the coinage of silver in the Indian Mints on June 26th, 1893, so that the greatest consumer of silver in the world has been to some extent deprived of its silver supplies.

Thus for the last 20 years the countries of the world have been jogging along in a condition of monometallism, the countries of Europe and the United States for the most part

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[1] Reaffirming the law of 1785.

[2] Following the law of Dec. 4, 1871.

money,—truths that we are all inclined to regard as self-evident, but that we need to keep clearly before us in order to draw safe conclusions from them. In the text-books of political economy it is stated that money has three functions: it is, first, a medium of exchange; second, a measure of value; and third, a standard of value. Of the first function it is not necessary to speak at length. It means simply that whenever an exchange takes place, commodities are given for money, and this transfer is in everyone's mind no matter whether the actual money is received or not. Money is not a specific commodity like flour or cloth, but the general commodity which is taken at all times and seasons against any particular commodity. Still more important than the first function of money is the second, namely its function as a measure of value. We reckon all values in terms of money and call it price, though an exchange may not be contemplated. A price list of mercantile articles is a good example of this function. A man may study prices in terms of money, and make up a statistical list, yet he may not be thinking of money as a medium of exchange, but only as a measure of the relative values of commodities. If I meet a friend who wishes to exchange his horses for my cart, and he values his horses at $100 each, while I consider my cart worth $200, it would then be plain that in our opinion two horses were worth one cart, if the exchange were effected. And so far as this function of money is concerned it is abstractly possible that no actual money need exist at all. All that would be necessary is that a recognized measure of some kind should exist, though it need not exist in actual metal or substance. This function of money is strictly comparable to the yard-stick of the dry goods merchant, which only exists in a substantive form for the sake of convenience, but not from any inherent necessity. And if only we agreed upon a definite length we could dispense with the actual yard-stick altogether.

But we must further note that in the very idea of a measure of any kind, whether of value, or of length, or of quantity, some conception of definite stability is implied. If your yard-stick is one length to-day and another to-morrow you would hardly like to call it a proper *measure* of length. It might, indeed, in any definite concrete case be a true measure, however it might increase or diminish in length a day later, but in popular parlance, by a measure of any kind we mean a measure that possesses some stability. And so with money as a measure of value. If it were discovered that the money in use were constantly

varying, one measure to-day and another to-morrow, it would I think, be generally condemned as a false measure.

This naturally leads to the third function of money, and for the purpose of this paper, its most important function, namely its use as a standard of value. I have already stated that a measure may alter from day to day and still be after a fashion a measure, if only it remain unalterable for the particular occasion in which it is use and if its alterations are perfectly understood. But suppose you wish to compute quantities from day to day according to the same measure for a year in advance, then your measure must indeed have a fixed and unalterable character. Indeed its fixity or unalterableness is then its chief requisite. This, then, is the third function of money as a standard of value: that it is a measure of value plus the element of time. Money in this sense has been called the measure of deferred payments, and I need not explain to a body of merchants and men of practical affairs how immensely important this function of money is in modern mercantile life. A man say, has a salary of a thousand dollars a year; he expects to have as much in real value during the second half, as during the first half year. Or I lend $500 for a term of years. I expect to receive as much principal in real value at the end of the term as I gave at the beginning. The fundamental objection that all economists and right-minded business men bring against an inconvertible depreciated currency is that it fails as a standard of value. You give one thing and get back another, and there is a remarkable consensus of opinion that such a currency is utterly demoralizing to all honorable and just exchange. It transforms the honestest merchant into a speculator, and defrauds the most laborious workman of his just reward.

What is, then, a proper standard of value? How can we secure a measure that will remain approximately unchanged as the years go by without loss either to lender or borrower, employer or employee, or to those who buy and sell? One opinion I know, exists, which has been shared even by eminent statesmen, that a fixed quantity of gold or silver is a true measure at all times and places, in fact is a measure in the same sense that a yard-stick of three feet is an unvarying measure of length. Sir Rober Peel, in his speech on the Bank Charter Act of May 6, 1844, was the man who perhaps more than any other crystalized this opinion when he asked his famous question, "What is a Pound Sterling," and answered that "it is a certain definite

quantity of gold with a mark upon it to determine its weight and fineness." But this on its face is a false interpretation of a true measure of value. It is the father of innumerable fallacies in the history of money. The pound sterling of 123 grains 11/12 fine, the Japanese *yen* 416 grains 9/10 fine, the American gold dollar 25.8 grains 9/10 fine are in no sense of the term unchanging measures of value. They are unchanging measures of weight it is true, if we should care to use them as such, but their value may alter just as the value of a *koku* of rice or a bushel of wheat may alter. It is the same *koku* of rice, the same bushel of wheat at all times, but not the same at all times in the power of exchanging with other commodities. It is not necessary for me go into any further proof of this to the merchants of Yokohama. It needs only to be stated that twenty-two years ago the English pound sterling was equivalent to less than 5 Mexican dollars or Japanese *yen* while at the present moment it is equivalent to more than 10 Mexicans or Japanese *yen*, to show the fallacy of the doctrine. Somewhere there must be a radical mistake in Peel's estimate of standard of value. Either the pound sterling has increased in value, or the Japanese *yen* has declined in value, or both have diverged simultaneously.

I will not at this point undertake a definition of money, lest in the words of a witty Frenchman "I introduce a new error into the world." I will state that I give my adhesion to what is known as the "quantitative" theory of money, not, however, in a strict or rigid sense, but with certain well-known limitations and deductions. According to this theory, the value of money depends, *ceteris paribus*, upon its quantity; if the quantity increase, other things remaining the same, its value falls: but if its quantity decrease, other things remaining the same, its value rises. But this rule only follows under the conditions prescribed. An increased demand for money, and by demand I mean use in circulation, would, if the quantity remained the same, increase its value, while on the contrary, a decreased demand for money, the quantity remaining the same, would cause its value to fall. If, for instance, a certain amount of money, say 50 millions of dollars, be required to operate a certain amount of commodities at a certain price, then if the amount of money be doubled to 100 millions, the commodities as a whole remaining the same in quantity, prices will on the average double, barring of course certain accidents of credit and trade; while if the quantity of money be reduced to 25 millions,

the quantity of commodities remaining the same, prices would on the average fall to one-half. *Per contra*, if the commodities doubled and the amount of money remained the same, prices would as a whole fall to one-half of what they were before.

I think then that we may establish it as a general proposition, subject of course to certain exceptions, that where commodities suffer a general fall of prices, money rises in value or appreciates, and that where commodities advance in price for a continuous period, money falls in value or depreciates. I say subject to certain conditions and exceptions, because whatever economizes money or acts as a substitute for it, to that extent has the same effect as an increase of money An extension of credit, for instance, would be quite as powerful in affecting prices as an increase of money. Bills of exchange, cheques, and notes, in fact every device whereby the use of money can be economized, have an effect upon prices no less than an increase of the circulating medium. Money, in short, is purchasing power, and every form of substitute for money that has purchasing power can influence prices. But it need not be explained that all forms of credit, hitherto invented rest on a basis of one of two fundamental substances, either gold or silver, and therefore given a certain amount of credit for a term of years, an assumption we can easily make, the original proposition still holds good that money appreciates or depreciates as prices fall or rise.

I have run through these simple preliminary explanations to get a clear comprehension of the real issue of this paper. How shall we discover whether gold has appreciated or risen in value or whether silver has depreciated or fallen in value during the last two decades? In Europe or America it is a common form of language to speak of the decline of silver, as though it were a fact not to be questioned. And so far as silver has declined in terms of gold there is of course no denying the proposition. In 1872 the average price of standard silver in the London market was $60\frac{5}{16}$d., per oz., while during the two months of the present year its has averaged about $27\frac{3}{4}$d, per oz. But quotations like this give us no insight into the real nature of the change that has taken place. In England it is true, silver has declined in terms of gold, but in Japan where silver is in fact[8]

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[8] Both gold and silver are legal tender. But gold coins have never circulated as a common medium.

the standard and where gold is quoted in terms of silver we have precisely the opposite phenomenon. Thus, as I have explained, we are no nearer the solution of the question than before in looking merely at quotations of gold in terms of silver, or silver in terms of gold.

So far as I am aware, there is only one method of settling this question, namely, to investigate by means of prices whether the purchasing power of gold has increased or whether the purchasing power of silver has decreased. If during the last twenty-two years we find that the purchasing power of silver has diminished *pari passu* with its own decline in terms of gold, then let us in all frankness confess that the fault lies with silver. In the latter case silver is the discredited metal, the "metallic assignats" which certain writers would have us believe. But if, on the contrary, we find that the purchasing power of silver has declined in no degree with its decline in terms of gold but has remained steady as a whole, then let us in all frankness and honesty attribute the fault to the gold standard. Above all, if we find not only that the purchasing power of silver is as great as it was 20 years ago, but that also the purchasing power of gold has risen almost continuously during the same period, are we not justified in concluding that we have a double proof that silver is innocent of depreciation and that the difficulty lies at the door of gold. This method of determining the value of money was not invented by bimetallists for the sake of making out a case. It was used, long before bimetallism had ever risen to be an issue, by Jevons for the purpose of determining the fall in the value of gold which had taken place in consequence of the Californian and Australian gold discoveries. Jevons' method was justified by Cairnes when he investigated the same subject in his Australian Episode. It has been the method adopted by Mr. Giffen and Mr. Goschen, both of whom can scarcely be credited with strong leanings towards bimetallism, and it has been accepted, so far as I am aware by every thoroughly scientific student of money since the time when money was made the subject of exact investigation. I know of no other method of determining whether the value of money has fallen or risen but the method of average prices, or "standard of desiderata," as i has been called by one of the most distinguished writers on money.

One more word is necessary to explain this method. Its value largely depends upon the range of commodities selected and

the carefulness with which their prices are investigated. Any change of demand owing to wholly peculiar causes, as for instance cotton during the period of the Civil War in America, or rice in Japan during the short crop of 1890, should be as far as possible eliminated from the list. These temporary fluctuations, violent as they may be for a while, tend to right themselves after a time. Again, periods of expansion, of over-trading, should not be compared with periods of depression or panic. We should as far as possible begin with normal periods, as the basis of comparison. Finally, in quoting prices, we must of course as a rule take wholesale rather than retail prices, as the latter do not follow so quickly the changes of the market. The number of articles to be selected is a matter of a greatest importance. In England the list commonly accepted is that of the London *Economist*. Jevons selected for his own purpose a list of 39 articles, made up from the weekly price list published in the London *Economist*. Perhaps the most trustworthy statistics of prices are those of Mr. Augustus Sauerbeck, an eminent statistician who has calculated his "index numbers" from the following 45 commodities:—

English Wheat.	Lead.
American Wheat.	Coal (London).
Flour.	Coal (Export).
Barley.	American Cotton.
Oats.	Indian Cotton.
Maize.	Flax.
Potatoes.	Hemp.
Rice.	Jute.
Prime Beef.	Wool (Merino).
Middling Beef.	Wool (English).
Prime Mutton.	Silk.
Middling Mutton.	Hides.
Pork.	Leather.
Bacon.	Tallow.
Butter.	Palm Oil.
West India Sugar.	Olive Oil.
Java Sugar.	Seed. Oil
Coffee (2 sorts).	Petroleum.
Tea (2 sorts).	Soda Crystals.
Pig-iron.	Nitrate of Soda.
Iron bars.	Indigo.
Copper.	Timber.
Tin.	

I regret to say that I have not found it possible to make out such a complete list of articles as Mr. Sauerbeck. Japan is a country which, until recently, has been in a peculiar position in regard to trade. In the first place, she has not been fully open to the regular currents of trade until within recent years. True her ports were opened 35 years ago, and certain articles have been regularly imported and exported for about 25 years, but they are comparatively few. It required some years for the Japanese to feel their way, both as to what they wanted in the way of imports from abroad and what they could most easily ship in the way of exports. This fact has rendered Japan, until recently, rather an insignificant market and the number of commodities traded in few in number. Secondly, of purely native articles, such as are produced and consumed in Japan no doubt a large list might be mentioned, but it has been found impossible even for Government experts to get an average of prices earlier than 1878 or 1879. Previous to that time the monetary medium of the country, except in the trade of the open ports, was in great confusion, and not until the decimal system was fully settled can we find any approach to the system of modern prices.

But while the list of articles is not nearly as complete as I should like it to be, it will serve for the purposes of the present paper. The articles selected are for the most part the most common articles of export or of consumption in Japan, and will, as a rule, be found in the weekly reports of the papers. Wherever possible the mean price for the year is given of each commodity for a series of years extending as far back as possible. For the sake of exactness I have drawn up three different lists: the first compiled by government experts of the Statistical Bureau. This list contains the mean price of the articles in the Tōkyō market. The second list is compiled from the weekly reports of prices in Yokohama as given in the weekly trade reports of the press. Both the first and second lists are wholesale prices. The third list is less important. The prices are taken from a price-list issued by the leading retail grocer of Tōkyō, the first price list in 1884 the second in 1894. During this interval the price of silver in terms of gold has declined from an average of 50⅝d. per oz. (1884) to an average of about 35d. per oz. It is true that retail prices are not subject to competition so quickly as wholesale prices, but the list is interesting as throwing some additional light upon the subject.

In order not to weary you with too many details, as given in these lists, I will select a few instances taken at random of the more important commercial articles. In the year 1875 the average price of rice per *koku* in the Tōkyō market was 7.12 *yen;* in the year 1892 it was 7.24 *yen.* In the year 1875 the average price of *sake* per *koku* in Tokyo, was 8.26 *yen,* in 1892 the average price was 12.36.[4] In 1878 the average price of tea per 100 lbs. in Tōkyō is given at 34.56 *yen;* in 1892 the average price was 27.68 *yen.* In 1878 the average price of sugar per 100 lbs. was 9.13 *yen;* in 1892 it was 7.10 yen. In 1878 the average price of petroleum per case in Tōkyō was 2.83 *yen,* in 1892 the average price was 1.68. In 1870 the average price of cotton yarns, graded *good to best,* was $46.90 per picul. On February 25th, 1895, they were quoted at from 35.50 to 36.50 per picul. In 1870 the average price of grey shirtings 8¼lb. was 2.93; during the present month they are quoted at from 2.25 to 2.90. In 1871 the average price of T.-cloths 7 lbs. 24 yds. 32 in. width averaged $2.05 Mexicans. On February 25th, 1895, they were quoted at from 1.65 to 2.00. For the year 1871 the average price of black velvets 35 yds. 22 in. averaged 8.75 Mexicans, on February 25th, 1895, they were quoted at from 7.25 to 9.50. The average price in 1871 of Mousseline de Laine was 22 cents. per yard; on February 25th, 1895, they were quoted at 15 to 22½ *sen* per yard.

I will not longer weary you by further details of this kind, especially as I intend to print full tables of prices which will be open to your inspection and criticism. I have thus far confined myself to commercial articles, but if I were to appeal to experience I think still more evidence of the same kind might easily be added. For instance, upon my arrival in Japan in 1889 silver was somewhat more that 3 shillings, whereas now it is barely two. According to all the calculations of the gold enthusiasts prices in these five years ought to have increased one-half in Japan. What cost one *yen* then ought to cost 1.50 now. But does not your common experience contradict this, except in rare cases which can readily be accounted for? House-rents in Tōkyō are on an average one-third cheaper to-day than five years ago. Ground rents are cheaper. Manilla cigars are precisely, quality for quality, what they were in 1889. Bread is the same price. Meat has

[4] Tax on *saké* has been increased.

risen somewhat in price, but the rise is mainly due to the war. Common wines have risen little or nothing in price, though wines of better quality and champagnes are higher. Certain articles, indeed, have risen in price precisely in degree as the gold price of silver has declined, but they are articles which are scarcely affected by commercial conditions. I may, for instance, mention books, magazines, articles of luxury, etc. Again I am assured by one of the most experienced men in railway construction in Japan that the same railway could be built to-day for one half the price it would have cost ten years ago. This is partly due, no doubt, to the increased skill of the Japanese in railway construction, but I am also assured that all articles imported for railway building have rather declined than risen in silver prices in Japan, in spite of falling exchange. And this general tendency to stable or even declining prices in Japan has gone on during a time when credit has considerably expanded in this country. Japan to day is a fairly well banked country, whereas twenty years ago a native bank did not exist. An extension of credit would tend to produce, if anything, a rise in prices, or at least it would stay any tendency to fall, and therefore the fact that no rise in prices has taken place in spite of this is another tribute to the stability of silver as a measure of values.

While thus prices have remained stable in Japan, what do we find in Europe and America where the gold standard has prevailed? I have already called your attention to the "index numbers" of Mr. Sauerbeck based on the prices of 45 commodities. Mr. Sauerback takes the prices of eleven years, from 1867 to 1877, and the average of these prices establishes the base of his "index number" which he calls 100. This period embraces 4 years of low prices after the panic of 1866, 3 years of high prices, from 1870 to 1873, and four years of low prices after the panic of 1873. Starting with this "index number" of 100 he finds the following result :—

Year.	45 Commodities.	Years.	43 Commodities.
1867-71	100	1882	84
1870	96	1883	82
1871	100	1884	76
1872	109	1885	72
1873	111	1886	69

Year.	45 Commodities.	Years.	43 Commodities.
1874	102	1897	68
1875	96	1888	70
1876	95	1389	72
1877	94	1890	72
1878	87	1891	72
1879	83	1892	68
1880	88	1893	68
1881	85		

For the year 1894, though I have not yet seen Mr. Sauerbeck's index number, I am certain it is still lower than 68.[6] The index number of the London *Economist* is lower than the preceding year, and from all the markets of Europe and America come reports of lower prices. This, therefore, is the result of comparing gold prices in the West with silver prices in Japan, that the latter have remained fairly steady or shown only a mild tendency to decline, while the former according to a most favorable calculation have suffered an enormous decline.

What conclus;ons are to be drawn from these facts as to the value of the monetary standard now prevailing in Japan? There has been some talk of late of establishing a gold standard in this country, in lieu of her present silver standard There are no indications at present that this plan will be carried into effect. and certainly there is no public agitation whatever for a change. On the contrary, the Japanese, at least the commercial classes, seem to be wholly satisfied with her present system. But I would like to ask what is Japan to gain from a change of her existing standard? What to-day is the true standard of money in the light of economic principles? Is it not the standard whose purchasing power has the quality of stability in the highest degree? If not, then the very horn-books of political economy will have o be revised. Japan is getting the commodities she buys from Europe and America as cheaply as ever in terms of silver, while the commodities she has to sell do not fall in price, but command on the whole as good a price as they did ten or twenty years ago, and if these are not good

[6] Mr. Walford has kindly informed me that the index number fell to 63.4 in 1894 with 60.1 for Dec. 1894.

attributes of a money standard I do not know what the qualities of a perfect money-system are. I protest against the statement that silver has depreciated. It is as misleading as the statement that the earth is flat, though to the uninstructed mind it may appear so. Let us not be led astray by the mere appearances of things. When we have the double evidence of stability in silver and instability in gold who can doubt that Japan is wise in tenaciously holding to her silver standard and keeping aloof from the scramble for gold that we see now going on in Europe and America.

Other facts are equally strong in favor of the silver as against the gold standard. Compare, for instance, the financial condition of European countries or America with that of Japan. Three years ago England suffered a panic so severe that it brought her strongest financial institutions to the brink of ruin. Likewise Australia, South America, and Italy have suffered disastrous panics. There is not a single country under the gold standard but is bitterly complaining of depression, and the countries suffering most severely in this respect are the debtor countries of the world, the United States, Australia, Italy, Greece, and others. They are the countries that have been forced to pay in an appreciating standard, their burden of debt proving more and more heavy in spite of themselves, though the nominal amount remains the same or even decreases. During these last five years, while nearly every country of Europe and America has suffered a financial convulsion, Japan has gone on peacefully and prosperously, her capital and labor all employed, her prices remaining steady, and every deparment of wealth production progressing favorably. Even the present war with its great demands upon the loanable capital of the country has not seriously hampered her industrial progress. I know of no country of the world whose economic and financial conditions are more free from serious apprehension than those of Japan and I believe that one of the most potent causes of her prosperity, in the midst of a world-wide depression is her adherence, to the silver standard despite the efforts of certain wise-acres to dislodge her from it.

Before finally dismissing this branch of the subject, I wish to anticipate one objection commonly made by a certain class of theorists who hold to what may be called, for want of a better term, the "mechanical" theory of money. According to their doctrine, all that I have so far attempted to prove may be granted

as true, but, they would add, the consequences are as trifling as they are true. What difference does it make, say they, whether prices are high or low, whether they fall or rise, whether there is much money or little: if prices are low because of a scarcity of money then indeed sellers receive less for the commodities they have to sell, but correspondingly they pay less for the commodities they have to buy. I, as a farmer, may sell my wheat for 50 cents a bushel instead of a dollar, but if I buy all my daily necessities for half their former price, coffee for 40 instead of 80 cents per lb. shoes $3.00 per pair instead of $6.00 per pair, I am as well off as I was before. The only difference is that I reckon in smaller instead of larger denominations. Money is a commodity and "that's an end on't." While this mechanical doctrine of money has had vogue with certain men, especially those engaged in purely mercantile pursuits, it certainly has never had any influence upon monetary authorities. On the contrary, it has been repudiated again and again by some of the foremost men of this century who have studied monetary problems. I have already indicated in a previous paragraph how important the function of money as a standard of value is, and how this function is related to some of the most important phases of the economic and commercial life of a nation. For money is not only used for the purpose of making exchanges in commodities, but is used to measure services, sometimes over a long period of time, as wages, salaries, etc. It is used to register the debts of nations, corporations and individuals, national obligations, railway bonds, mortgages, debentures, etc. It is used as a measure of certain dues which occupy a very important place in the disbursements of people, as for instance taxes, fees, fixed charges, etc. Whether money appreciates or depreciates has therefore a very powerful effect upon the national income and its distribution. If, for instance, it is admitted that gold has appreciated 50 % since 1873—a very moderate figure judging from Sauerbeck's tables—let us for a moment consider what effect this appreciation has had upon only one point of the economic life of the English people, viz., the national debt. In 1873 the national debt of England was in round numbers £750,000,000 stg. and 50 per cent. of this sum is therefore £375,000,000 stg. Assuming therefore England had the option of redeeming her national debt either in 1873 or 1893 and had chosen the latter year, it would follow that the people of England would have to produce in real wealth £375,000,000 more than in 1873, quite a tidy increase of indebtedness for England.

Assuming, for instance, that there are 6,000,000 families in Great Britain this would involve an extra burden of £62 upon every family, certainly no insignificant amount for the laboring classes to add to their existing burdens.

But this is only a single and by no means the most important instance of the effect of the appreciation of gold. Every investment made in gold and running for a term of years since 1873, when silver was demonetized, has increased as a burden upon the debtors. In this way the bonded debt of railways has augmented and the obligations of cities, towns, and other governments. To take one more example, I need only mention a debt contracted by the Japanese government in 1873 amounting to £2,400,000 at a nominal interest of 7 per cent. The redemption of this debt has been going on at a regular rate for many years, and consequently a very large part of the debt was extinguished before the appreciation of gold had assumed the intensity it now bears. But the sum still remaining unpaid is, I believe, about £450,000, which the Japanese Government expected in 1873 to discharge by an outlay of 2,250,000 *yen* but which in fact will require more than 4,500,000 *yen*. In Japan the 2,250,000 *yen* has fully the purchasing power it had in 1873, but the English investor claims his pound of gold, as "'tis written in the bond," and forsooth any attempt at subtraction from the principal in gold would no doubt be called national repudiation. But suppose, and the supposition is not chimerical, Japan had borrowed the whole of her national debts in London instead of applying to the home market, say £60,000,000, from which she would have received about 300,000,000 *yen*, is it not clear that the very effort to pay it off would have forced her to bankruptcy or something nearly like it? Japan's public debt would have in fact fully doubled had she borrowed abroad instead of at home. The Japanese Government has had the good fortune or good sense for the most part to avoid the foreign markets for loans except for small amounts, and thus has escaped the pitfalls which the Indian Government has not avoided. These are only a few of the examples that might be mentioned of the great part played by money as a standard of value, but I abstain from further amplification of this point. The evil effects of appreciation have been described in the clearest manner by Jevons, Giffin, and other economists, without reference to bimetallism, and to-day I do not know of a single economist or financier who is willing to risk his reputation in a denial of them.

Finally, the adherents of the gold standard have still another gun to fire at their opponents. "Granting," they say, "granting that the value of gold has appreciated in value, still we do not see why the creditor countries under the gold standard should be in any way concerned in the matter." The best example of this type of argument is found in England, inasumuch as she is the principal creditor nation of the world. "England," they add, "has a very good thing of it. If the principal she has lent and the interest due to her are augmenting in value why should she act the generous part in a matter where business and practical considerations only are supposed to rule." It would not be difficult to point out that in this not only the English people, but even the English holders of securities are over-reaching themselves. There is no doubt that a few investors whose securities are of the very best quality are indeed gaining something by the appreciation of gold. They have an increased income measured in commodities above what they would have received ten or twenty years ago. But in the year 1879, in a paper read before the Royal Statistical Society, Mr. Giffin says of the effect of the appreciation of gold then noticeable: "Now we may witness a gradual increase of the burden of debts, to the loss of the debtors, and for the immediate advantage of creditors," *although* he adds in the end, "the latter may lose by the relatively diminished income of their securities following the adjustment of all prices to the new circumstances." I need not add how truly the latter half of this prophecy has been fulfilled in England, how many securities Englishmen hold are entirely worthless through bankruptcy and repudiation, how some of the strongest monied institutions nearly went to the wall in the panic of 1892. I could easily show that the English security holders are only a small fraction of the whole wealth-producing population of England and by far the less important fraction. I could point out that though a portion of London gains, Manchester and Liverpool, Sheffield, and Leeds suffer, because of the diminished buying capacity of the debtor nations. But I do not like to answer this argument by an appeal to the most ignoble motives of the human mind. I do not want to belives that England is the Shylock of modern nations and demands gold, gold, gold, because, forsooth, 'tis so nominated in the bond. I would far rather believe that there is still a strong sense of justice in the English people, which, though obscured by a transient and local self-interest, can nevertheless decide

to give to anyone, that which is their chief claim to greatness and admiration, viz., fair play. And if England refuses so much as this she has fallen indeed from the ancient standard which it has always been her boast to apply at all times and places. For justice is not a sentiment which can be meted out to particular categories and interests, it pervades all the interests and activities of life and permeates all the relations that bind man to man, whether of work or of thought or emotion. And if it be not so, if the justice of England goes with the chances of a would-be Machiavellian self-interest, then the elasticity and hope of the old race are all gone.

In these few words I have attempted to show that silver has on the whole been a stable standard of value during the last twenty years, and that in this respect gold stands in great contrast to it having appreciated by leaps and bounds, to the grea injury of the commerce of the world, and the wealth and income of individuals. I have further tried to show that Japan has acted the wiser part in aveiding all tampering with her money standard, that she has gained as a seller of commodities, aud avoided all the pitfalls of panic and depression with which the gold countries of the world have been afflicted. It now remains for me to make some application of these conclusions to the practical aspect of bimetallism in so far as it applies to the future policy of the countries that still cling to the gold standard, the United States and the nations of Europe. I need not explain that in these countries the gold monometallists are afflicted with a fear of being inundated with a worthless metal, a discredited standard of value. But if I have reasoned correctly in regard to the stability of silver as a standard of value, it follows that these fears are groundless, that they are based upon a misapprehension of the depreciation of silver, that in fact the gold monometallist is in terror of a baseless figment of his imagination.

> "Back recoils, he knows not why,
> E'en at the sound himself has made."

There is a story of a man who, walking at night in an unknown path fell, as he thought, over a cliff, and saved himself by clinging to the branches of an overhanging tree. Here he held on in agony, fearing every moment to dash down the precipice, and when the first light of morning came he found

his feet just within an inch from the ground. Something like this, I take it are the apprehensions of the gold party in Europe and the United States. Were the nations of the West and India to once more open their mints to the coinage of silver by international agreement, nay were they to coin silver together with gold at the old ratio of 1 to 15½, they would once more find their commerce, their industry, and securities on a solid basis. They could not possibly suffer any more inflation of prices than Japan has suffered from keeping open her mints to the free coinage of silver. The small increase in the production of silver, which has been going on in recent years would be spent to a great extent in merely preventing a further fall in the gold prices of commodities. For we have not yet come to an end of the appreciation of gold. The struggle for gold in nearly all the countries of Europe, the unseemly scramble for gold securities on the London stock exchange portends that a still further appreciation is to take place. It may be interrupted for a year, or more, and prices many show a slight upward tendency because of peculiar circumstances, but in the end gold is bound to continue its course of appreciation. There is not gold enough to go around all the contries of Europe, America, and India. And so the addition of silver to the coinage of the west would in a great measure be used in keeping gold at its proper level. And if more silver than were sufficient merely to stay the appreciation of gold were produced, such an increase would flow over such a vast great of wealth and population in the countries of Europe and America,—the millions of France, England, Germany, Italy, Holland, Belgium Austria, Norway, Sweden, Spain, Portugal, the United States, Canada, Australia, and other countries, that its influence in raising prices would be wholly beneficent. Such an increase in the coinage of silver at a fixed ratio with gold would have precisely the same effects which Mr. Jevons declared in 1862-3 followed from the gold discoveries of California and Australia. His words, with but slight alterations, are as follows: "I can not but agree with M'Culloch that, putting aside individual cases of hardships, if such exist, a fall in the value of gold and an increase in the supply of money must have, and as I should say has already had, a most powerfully beneficial effect. It loosens the country, as nothing else could, from its old bonds of debt and habit. It throws increased rewards before all who are making and acquiring wealth somewhat at the expense of those who are

enjoying acquired wealth. It excites the active, and skillful classes, of the community to new exertions, and is, to some extent, like a discharge from his debt is to the bankrupt long struggling against his burdens. All this is effected without a breach of national good faith which nothing could compensate."

GARRET DROPPERS.

ADDENDUM.

The following tables for the most part explain themselves. Appendix I. is compiled mainly from the *Résumé Statistique de L'Empire du Japon*, the official publication of the Japanese Government. The general character of this work is too well known to require any words of praise. The only matter of regret is that the statistics do not, in every case, cover the earlier years, from 1873 to 1884. The last volume (1895) does not include prices later than the year 1893, and such prices as are mentioned for the year 1894 were kindly furnished by the *Statistical Bureau*, in advance of publication. For this and other kindnesses I am indebted to Juichi Soyeda, Esq., of the Finance Department.

Most of the articles mentioned in Appendix I. are of Japanese production or manufacture. It will be noticed that certain articles rise in price, notably rice and perhaps wood, charcoal, etc. This rise in price cannot be attributed to any change in the price of silver, but is probably due to the great demand arising in consequence of an expanding population. Between the years 1873 and 1893 the population of Japan increased rapidly,—nearly 8,000,000. Manufactures of nearly every description have arisen in this interval, so that at present Japan stands as one of the important manufacturing nations of the world. With this rapid expansion of population and manufactures, it is not to be wondered at that the price of food and native raw materials

have advanced in some degree. Nor must it be forgotten that Japan in 1873 was to a large extent under the influence of customary prices, which, however, have ever since, except in the remotest country districts, tended to lose their force.

The evidence of these statistical tables is that Japan has not suffered any material rise of prices and has acted wisely in clinging to the silver standard. The prices have not been reduced to index numbers, but this is hardly necessary for the present purpose. In a future article I hope to trace more accurately the relation between silver and prices.

Appendix II. is compiled from the weekly commercial report of the *Japan Mail* and also from the lists of the Yokohama Chamber of Commerce. For corrections and additions to Appendix. II. I am indebted to J. P. Reid, Esq., of Yokohama. Appendix III. is of slighter value, but is interesting as showing that during the years 1884 and 1894, when silver declined over 33⅓ per cent., the retail prices of articles of daily consumption scarcely rose at all. Notably bread and flour are actually cheaper to-day in silver than twenty years ago. Appendix IV. shows the price paid for steel rails in Japan during an interval of fifteen years. Such monometallists as fear a cataclysm of prices, when nationay or international bimetallism is introduced into any country of Europe or America should carefully consider this list.

At the close of the lecture the Chairman invited questions or remarks from the audience.

Mr. Wilkin asked whether Professor Droppers thought the comparison was legitimate to the full extent between Japan and all other countries. The trade of Japan up to lately had been almost entirely with other countries; the internal trade was very limited. If it were otherwise, did the lecturer think prices would have remained stable? Then he would like to ask Professor Droppers what in his opinion would be the effect if England was to open her mints to the free coinage of silver. It seemed to him that the effect would be such a cataclysm as would shake everything to pieces.

Professor Droppers said he was not sure whether he understood the first question fully The internal trade of Japan seemed to him quite active. Nor did it matter in his opinion whether Japan expected to gold or silver countries. If she exported to silver countries she expected silver in payment, and if she exported to gold countries she likewise expected silver in payment. Then as to the other question as to a possible cataclysm, he did not think that England would be asked to do it all by herself. He would never think of bimetallism being adopted only by England. It would be adopted as the result of a thorough understanding between the civilized countries of the world, as in the case of the postal system, which was entered into and carried on in good faith. He thought the fear arose in not giving credit to the fact that the world was larger than they sometimes thought it was.

The Chairman stated that of course any arrangement for the adoption of a bimetallic medium of exchange must necessarily be international, but to secure the stability of such a medium it was not necessary that *all* nations should join it, if, say, five or six of the great commercial nations combined. The theory was that such a union would be sufficient to provide stability.

Professor Droppers, replying to another question of Mr. Wilkin, said that if suddenly a large amount were thrown into circulation prices might be much affected. But this, in fact, was impossible, because the silver in existence was not abundant enough for such a change, and by the time the silver was coined prices would have found their level.

Mr. Walford said it had long been established that the only way of measuring the purchasing power of gold was by taking the price, of commodities and reducing them to index numbers. From what Professor Droppers had told them he imagined that he had started a system of index numbers, and if he could offer the results to the proper authorities at home those results would be welcomed. He himself had been painfully aware that it was difficult to compare prices in Japan because it was difficult to know whether they were comparing the same things at different times. That was the difficulty both in Japan and China. As to Mr. Wilkin's question he thought it was evident to those who had studied the matter that the effect of the adoption of bimetallism would not be to raise prices to any extent. They might rise slightly for a time but they would not continue to increase.

Professor Droppers said that while he had obtained average prices for commodities in Japan, he found it next to impossible to reduce them to index numbers because of the absence of prices in the early seventies. The price of rice had certainly increased in Japan in the last 20 years; but that, he thought, was due to the objection of the Japanese to eat foreign rice until their own supply was exhausted. Then the increased price was attributable to the large increase of population and to the limited area of rice cultivation.

The proceedings closed with a vote of thanks to the lecturer.

A General Meeting of the Asiatic Society was held at No. 17 Tsukiji, on Wednesday, March 13th, at 4 p.m. The Hon. Treasurer, Mr. J. McD. Gardiner, occupied the chair.

After the minutes of the previous meeting had been read and approved, the Chairman called upon Rev. Dr. D. C. Greene to read his paper on "*Tenrikyo*, or the Teaching of the Heavenly Reason."

A supplementary paper was promised which should deal with the hymns, the doctrines of the sect, its worship and methods of propagation.

The Chairman, after thanking Dr. Greene in behalf of the Society, made a few remarks on the general character of the paper.

Mr. Tyng stated that he had heard that the doctrines of this sect had been influenced by Christian teaching, and he questioned Dr. Greene as to the truth of this.

Dr. Greene replied that there was probably no conscious attempt on the part of the followers of this doctrine to incorporate Christian thought, but he thought it very likely that Christian thought and influences had been at work in it.

The meeting adjourned at half past five o'clock.

A meeting of the Asiatic Society was held at No. 17 Tsukiji, Tōkyō, on Wednesday, May 22nd, at 4 p. m. Mr. Longford, the Vice President occupied the chair.

After the preliminary business of the Society was transacted, the President, the Rev. D.C. Greene, read the second and concluding part of his paper on "*Tenrikyo*, or the Teaching of the Heavenly Reason."

When the reading was finished the Chairman stated that the Society owed special thanks to Dr. Greene for his scholarly paper. It was not easy even under favorable circumstances, to get materials for an essay on a Japanese subject, but Dr. Greene had to contend with great difficulties since he had to gather his knowledge from manuscript and hearsay. Unless one had actual experience he could hardly appreciate what labor this involved. After an interesting discussion of the paper by the members the Society adjourned.

A general meeting of the Asiatic Society of Japan was held at No. 17, Tsukiji, on Wednesday, June 12th, at 4 p.m. The President, Rev. Dr. D. C. Greene, occupied the chair.

After the preliminary business of the meeting had been transacted, the President called upon Rev. Clay MacCauley to read a paper by Rev. H. B. Newell of Niigata on the Petroleum Industries of Nagaoka. The author began by giving an account of the history of the petroleum of this district. Traditions of oil discoveries went back as early as the year 674 A.D., but it was not until 1830 that the people of this district used the oil in a practical way, and then only to a very limited extent, until 1865. After the latter year, many attempts were made to refine the oil on a large scale, but most of these attempts were failures. Since the year 1886, however, companies have been established that proved successful.

The writer gave a minute account of three places where the oil was produced,—Urase, Hire, and Katsubo. He described the method of pumping the oil and of taking it to the place of refining, the island of Nakajima near Nagaoka. Statistics were mentioned of the amount produced and the cost of production. The paper closed with an account of the effect of these oil discoveries on the welfare of the people of Nagaoka and the surrounding villages.

The President thanked the author and reader of the paper in behalf of the Society. He stated that he had himself travelled through the region described, and while the new work had had the effect of adding to the prosperity of the place as described by Mr. Newell, yet it had the drawback of being extremely filthy. The carriers of the oil from the wells to the refineries were covered with the crude oil, and were indescribably dirty.

Following the reading of this paper, was a Lecture on the Luchuan and the Japanese Languages by Professor Basil Hall Chamberlain, as follows :—

A Comparison of the Japanese and the Luchuan Languages.

Mr. Chairman, Ladies, and Gentlemen:—Grammar is a notoriously dry subject,—so dry indeed that I should scarcely have ventured on it before any audience less well-equipped than one composed of members of the Asiatic Society. As it is, I take it that almost all of us have devoted no little time to endeavoring to master the grammar of Japanese, which is of all languages perhaps the most hopelessly and heartrendingly difficult. We are fellow-sufferers. Why should we not, then, imitate the invalids* at those European health resorts, who derive a kind of sad and mitigated pleasure from talking over their various pains and aches, and comparing the dreadful nights that they have spent? One sometimes gets useful hints in this way; and if nothing else can be accomplished by a comparison of Japanese grammar with Luchuan, one good result at least may possibly accrue,—we may become half reconciled to our fate here, as students of Japanese, by a peep into the yet deeper depths of difficulty and complication in the sister tongue.

I visited Luchu in the spring of 1893, and after my return thence was lucky enough to come across an educated Luchuan in Tōkyō, and thus to continue the study of the language at intervals during the last two years. These studies have been embodied in an outline grammar, vocabulary, and conversation-book, which the Asiatic Society has undertaken to print in its *Transactions*, and from which—it being obviously impossible to claim your attention for the whole—I propose to extract a few of the leading conclusions.

First and foremost among these conclusions comes the discovery, already alluded to, that Japanese and Luchuan *are* sister tongues,—that, though mutually unintelligible, they stand related to each other in about the same degree that Spanish and French are related. Hitherto Japanese has stood alone in the linguistic world. Dialects she had, no doubt; for what language was ever spoken uniformly over so wide an area? Korean, too, might have been adduced as constructed on the same general pattern. But there was no second language at once sufficiently like Japanese and sufficiently unlike it, to afford a convenient and fruitful term of comparison, such as, for instance, French, Italian, Spanish, and Portuguese afford among each other; and this isolation, among other reasons, caused Japanese philology to remain singularly uncertain and barren. Now that Japanese owns a sister, things are changed. As between the words of other sister tongues, so here also rules of letter-interchange can be established, derivations can be tested from the outside, and the genesis of at least some of the grammatical forms made out.

A few practical instances of common Luchuan phrases will best show, in a general way, the likeness and unlikeness of the two languages. Take, for example :—

LUCHUAN.	JAPANESE.
Chiū wuganabira..... Kyō ogamimashō	Konnichi wa.
Sachi ngkai nā' mishēbiri ..... Saki ye iki nasai	Dōzo osaki ye.
Nagadē wugaming shabirang..... Nagaku ogami-mo shimasen.....	Shibaraku go busata itashi-mashita.
Ayabirang ! ..... Arimasen	Dō itashimashite !
Nā yutasha y'abing..... Mō yoroshii de arimasu	Mō yoroshiu gozaimasu.
U chā ushagarani ? ..... O cha oshi-agaranai ka ?	O cha agarimasen ka ?
Unjō, tuschē ikutsi namishēbi' Anata wa, toshi wa, ikutsu nari- *ga ?* ..... nasaru ka ?	Anata no o toshi wa ikutsu desuka ka ?

A general comparison of Luchuan words with their Japanesse equivalents shows that

Luchuan	*ch*		corresponds to	Japanese	*k*
"	*j*		"	"	*g* and *d*
"	*f*		"	"	*h*
"	*i* and	*u*	respectively "	"	*e* and *o*
"	*ē*		"	"	*ai* or *aya*
"	*ō*			"	*au*

These changes are all familiar in languages further west. A more peculiar correspondence—though, to be sure, not unknown in other languages—is that of Luchuan *n* to Japanese *m*, while the constant dropping of the difficult letter *r* in Luchuan is familiar to us from the practice of many speakers of English who pronounce "carriage" *ca'iage*. If Luchuan drops its *r*'s, Japanese drops initial *w*'s and *y*'s, also *ng*'s at the end of words and syllables. Bearing in mind these correspondences, we can identify such pairs of words as the following, which are but samples of hundreds :—

LUCHUAN.	JAPANESE.	
chichung	*kiku*	to hear
chūng	*kuru*	to come
ching	*kin*	gold
jing	*gin*	silver
	hige	beard
fē	*hai*	a fly
fisha (leg)	*hiza* (knee)	
fijai	*hidari*	left hand
kōyung	*kau*	to buy
kanung (to eat)	*kamu* (to bite)	
nā	*mō*	yet
nūng	*miru*	to see
wunjiu	*oji*	uncle
yyē	*ai*	indigo

The most different-looking words are by no means always the most difficult. For instance, the Japanese word for "quick," *hayai*, and the Luchuan word for the same idea, *fēsang*, look as different as well can be. Yet it is quite easy to identify, them, letter by letter. For Luchuan *f* is Japanese *h*, Luchuan *ē* is Japanese *aya*, and Luchuan *sang* (for *sa ang*) on the one hand and Japanese *i* on the other, are mere terminations.

In many cases, easier perhaps at first sight, the precise method of correspondence cannot yet be ascertained. Between such pairs of words, for instance, as :—

LUCHUAN.		JAPANESE.	
kūbā	and	*kumo*	spider
chu	,,	*hito*	person
wā	,,	*i* (classical *wi*)	pig
yutashang	,,	*yoroshii*	good

all we can say is that *some* relationship seems likely.

Considering that the Luchuan language had never been analysed before, and that no helps of any kind towards the acquirement of it existed, excepting one very stilted and imperfect Luchuan-Japanese Conversation-book, it is not to be expected that all difficulties should be solved at once, or even after two years' study. Most of the present audience, no doubt, have had bad times with so-called Japanese teachers, who, whatever else they may know, certainly have not the faintest idea of how to teach their own language. At Nafa matters were even worse; for if I then knew no Luchuan, the Luchuan so called teachers had but a very hazy knowledge of Japanese and as for their own language, they had never speculated on it in their lives. One of them, fortunately being intelligent, warmed to his task, and grew quite enthusiastic over the, to him, new revelation of such things as verbs and adjectives. But the fact of his having lived for forty years in total ignorance of such phenomena, made him an unsafe guide even on points so elementary as the question where one word should leave off and another begin. Consequently I was at first thrown back very much on guesswork, and some of these guesses proved to be happy inspirations. For instance, take the word "tobacco," why should my Luchuan friends sometimes call it *tabaku*, some times *tabakō*? At first I thought I must have heard wrong; and yet,—no! there was no doubt about it. Day after day, first *tabaku*, then *tabakō* came from their lips, together with the smoke from their long Luchuan pipes. At last one day, after puzzling over it for a long time, the idea suggested itself : is not *tabaku* the simple word, and *tabakō* the equivalent of Japanese *tabako wa*? There being no equivalent to *wa* in the Luchuan language, this hypothesis would account for its absence. The guess proved right; for every instance in which

it could be tested by a comparison of sentences where Japanese syntax would require the use of *wa*, showed a certain modification of the termination of the Luchuan noun,—a sort of inflection in fact; and further research proved that this inflection and one or two others afterwards verified, varied regularly according to the final vowel of the plain word. To be brief, Luchuan nouns turned out to have a declension. There is not time to enter into the theory of the Luchuan declension, nor even into the whole of its practice. Here are specimens of two of the regular declensions:—

DECLENSION OF NOUNS,

Kazi, "Wind"	*Gajang*, "Mosquito"
Plain Form *kazi*	*gajang*
Isolated Form *kazē*	*gajanō*
Aggregated Form *kazing*	*gajanung*
Interrogative *kazī ?*	*gajanui ?*

There are three other declensions.

Pronouns are declined like nouns, the first pronoun *wang* being, however, very irregular. *Wang*, you will notice, recalls Japanese *ware*, "I," which was *wa* in the older pre-classical speech, and has been replaced by the compound *wa-takushi* in modern colloquial. *Watakushi*, as you doubtless know, is believed to be a corruption of *wa-tskushi*, lit. "exhausting self," *i.e.* "pushing selfishness to its furthest limits." The *wa* of *wa-takushi* is simply Luchuan *wang* minus its *ng*, in accordance with the rule that Japanese drops such final nasals.

LUCHUAN PRONOUNS.

1st Person	*wang*
2nd Person (common)	*yā*
2nd Person (polite)	*unju*

I fear that your patience must be getting sorely tried; and the most important chapter in the comparison of the two languages must be dismissed as lightly as possible—I mean the conjugation of verbs and adjectives. Put into a nutshell, Luchuan proves two things concerning the parent language from which itself and Japanese both sprang. It proves first, that there was originally but a single conjugation,—not three, as we see in actual Japanese; but secondly that this original simplicity in one direction was counterbalanced by greater complication in another; for whereas

modern Japanese possesses only one form for each tense of the indicative mood and the earlier Classical Japanese only two, Luchuan has five, the use of which is governed by an elaborate set of rules. Luchuan also has three past tenses instead of the single one of modern Japanese.

Conjugation of the Regular Luchuan Verb.

Tuyung, "to take" (Jap. *toru*).

POSITIVE VOICE.

INDICATIVE MOOD.

Present		Perfect.	
Conclusive	*tuyung*	Conclusive	*tutōng*
Attributive	*tuyuru*	Attributive	*tutōru*
Apocopated	*tuyu'*	Apocopated	*tutō'*
Interrogative	*tuyumi ?*	Interrogative	*tutōmi ?*
Verbal Noun	*tuyusi*	Verbal Noun	*tutōsi*

Imperfect.		Pluperfect.	
Conclusive	*tutang*	Conclusive	*tutōtang*
Attributed	*tutaru*	Attributed	*tutōtaru*
Apocopated	*tuta'*	Apocopated	*tutōta'*
Interrogative	*tuti ?*	Interrogative	*tutōti ?*
Verbal Noun	*tutasi*	Verbal Noun	*tutōtasi*

Future.

Conclusive, Attributive, Apocopated	*tura*
Interrogative	*tui ga shabira ?*
Verbal Noun	(missing)

Stem	*tur*	Imperative Compound	*tutōri*
Indefinite Form	*tui*		
do. Apocopated	*tu'*	Condition Present	*turē*
Gerund	*tuti*	Hypothetical do.	*turā*
do. Isolated	*tutē*	Coincident	*tuinē*
do. Aggregated	*tuting*	Contingent	*tuidungsē*
Imperative	*turi*	Conditional Past	*tutōrē*
do. Isolated	*turē*	Hypothetical Past	*tutōrā*

Concessive Present ..... (replaced by Aggregated Gerund)

Concessive Past ..... *tutang-tēkang*, *tutang-tēng*

Desiderative Adjective *tui-bushang*—conjugated according to paradigm of Adjectives.

NEGATIVE VOICE.

INDICATIVE MOOD.

Present.		Perfect.	
Conclusive Attributive Apocopated	*turang*	Concl. Attrib. Apoc.	*tutē wurang*
Interrogative	*turani?*	Interr.	*tutē wurani?*
Verbal Noun	*turangsi*	V. Noun	*tutē wurangsi*

Imperfect		Pluperfect.	
Concl.	*turangtang*	Concl.	*tutē wurangtang*
Attrib.	*turangtaru*	Attrib.	*tutē wurangtaru*
Apoc.	*turangta'*	Apoc.	*tutē wurangta'*
Interr.	*turangti?*	Interr.	*tutē wurangti?*
V. Noun	*turangtasi*	V. Noun	*tutē wurangtasi*

Future.

Conclusive
Attribute
Apoc. } *turang hasi.*

Interrogative *turang ga shabira.*

Verbal Noun (missing).

Gerund. *turangti.* Conditional Pres. *turang-dung arē.*

do. Isolated *turangtē.*

do. Aggregated *turang-ting.* Hypoth. Pres. *turang-dung arē.*

Imperative (conf. ¶ 127 of Grammar). (for other tenses conf. ¶ 128 of Grammar).

Desiderative Adjective *tui-bushakō nērang.*

The Conclusive form of the various tenses of the Indicative is used only at the end of a sentence; the Attributive is used before nouns, just as when we say in Japanese, *toru toki*, *toru hito*, and also instead of the Conclusive when the common emphatic particle *du* precedes. The Apocopated replaces the Attributive in certain special cases. The Interrogative serves of course to ask questions. For instance, *tuyumi?* is equivalent to Japanese *toru ka?* —*tuti?* to Japanese *totta ka?* The Verbal Noun represents Japanese *toru koto*, and also performs other functions too technical even to indicate here. When I add that adjectives are conjugated nearly like verbs by means of the suffix *ang* which corresponds to

Japanese *aru*, "to be," have I done enough to give you a glimpse into the subject, and to prove, as was said at starting, that we here in Tōkyō should be grateful for the comparative ease of Japanese, and thank fate for not having sent us to Nafa instead?

* * * * * * * *

Leaving all such grammatical dry bones, and leaving also on one side for to-day all discussion of the numerous cases in which the Luchuan form of words throws light on Japanese forms hitherto obscure, it may be interesting to terminate by quoting a case in which a comparison of the two languages opens out quite a different vista,—a vista not enclosed within the limits of mere linguistic research. The word *torii* is such a case. The Japanese *torii*, as you well know, is a peculiar kind of gate-way set up in front of Shintō temples. The word is written with the two characters 鳥居, that is, "bird dwelling," and the native account of its origin is quoted and, as it would seem, accepted, by even so high an authority as Mr. Satow, who writes of it as follows :—

"The *torii* was originally a perch for the fowls offered up to the gods, not as food, but to give warning of daybreak. It was erected on any side of the temple indifferently. In later times, not improbably after the introduction of Buddhism, its original meaning was forgotten; it was placed in front only, and supposed to be a gateway. Tablets with inscriptions (*gaku*) were placed on the *torii* with this belief, and one of the first things done after the restoration of the Mikado in 1868, in the course of the purification of the Shintō temples, was the removal of these tablets. The etymology of the word is evidently 'bird rest.' The *torii* gradually assumed the character of a general symbol of Shintō, and the number which might be erected to the honour of a deity became practically unlimited. The Buddhists made it of stone or bronze, and frequently of red-painted wood and developed various forms."

So far Mr. Satow. Nothing could well be more explicit. Notice, however, before proceeding any further, that *we really know nothing whatever of Shintō until a century and a half after the introduction of Buddhism into Japan*, our earliest extant Japanese book, the "*Kojiki*," dating only from A.D. 712, when Buddhism, which brought civilisation in its train, was already an established power in the land. What modern native *literati* have to say concerning the state of their country in pre-Buddhistic days is therefore almost all conjecture,—conjecture

enlivened by a patriotism of the most jingo hue. Mr. Aston, struck apparently by the intrinsic improbability of the erection of gateways for cocks to perch on, prefers to derive *torii* from *toru* 通, "to pass through," an etymology which might seen appropriate enough for a term signifying "archway," though the long *ō* of the one word and the short *o* of the other cause serious difficulty. Now the Luchuan form of the word, which is *turi*, strikes at the root both of the orthodox derivation and of the proposed alternative. "Bird" in Luchuan is *tui* and "to pass though" is *tūyung*, both words corresponding quite regularly with Japanese *tori* and *tōru* respectively, even in the matter of vowel quantity. The absence of the *r* is what the rules of interchange between such pairs of Japanese and Luchuan words would lead us naturally to expect; and the Luchuan equivalent of *torii* according to the former etymology would be *tuwi*, according to the later probably *tūyi*. But the Luchuan form *turi* has an *r*, and must therefore either have descended from some source distinct from both the word signifying "bird" and that signifying "passage," or else it must have been borrowed from Japanese at a comparatively late date. If the former alternative be accepted, the etymology of the word remains a mystery. If the latter, then the word is shown to have formed no part of the common Japano-Luchuan heritage; and a suspicion arises that the thing itself, —that is to say the shape and use and even the name of the *torii*,—is not really of Shintō origin at all, but a foreign importation. Of course we must not therefore hastily jump to the conclusion that the Japanese *torii*, or Shintō archway, is but a modification of the Indian *turan* (the Chinese *p'ai-lou* or *p'ai-fang*); but we may at least say that one obstacle to such a conclusion is removed.

One consideration more before finishing,—a consideration still farther removed from mere grammatical detail. Does not the sisterly relationship of Japanese to Luchuan prove, once for all, that Japanese is the language of the last invaders of Japan,—not, as there might hitherto have been equally good reason to think, the language of earlier aboriginal inhabitants of the central provinces (Yamato for instance), adopted by conquerors comparatively few in numbers, just as provincial Latin was adopted by the Goths and the Franks? The case of Japanese must rather resemble that of Anglo-Saxon, which thrust back and has at last well-nigh effaced the languages of earlier populations. The solidarity between Japanese and Luchuan would otherwise be inexplicable. My belief is that legend points true for once in making Jimmu Tennō, the first "earthly Emperor" of Japan, begin his career in the extreme West of the country, and thence fight

The Corresponding Secretary read his Annual Report as follows:—

"During the present year there is little of importance to note in the Annual Report beyond the ordinary amount of work done by the Society. The recent war between Japan and China may have diverted interest from the past to the present events of this country, but the Society can congratulate itself on a very fair amount of progress in spite of hindrance.

"Few changes worthy of chronicle have marked the session. Death has deprived the Society of the services of Sir Thomas F. Wade, of Cambridge, Eng., and also of the life members, Rev. C. S. Malan and John O'Neil, Esq., both of England. Fourteen new names have been added to the list of members, and two former members whose connection with the Society had lapsed have renewed their membership. Three members have resigned.

"During the Session, which now corresponds to the Calendar year, there were five papers contributed to the Transactions besides the work of Mr. Chamberlain on the Luchuan Language in a supplementary volume. There were also two lectures given under the auspices of the Society, one in Yokohama in February and the other in Tōkyō in June. The list of papers read, etc., will be found in the Appendix to the regular volume of this year.

"The finances of the Society are in a satisfactory state and unless unforseen accidents occur, the Society has nothing to fear on this score in the future."

This report was adopted. The Treasurer gave his report for the year, which is printed in the Appendix.

The Society then proceeded to the election of officers for the coming year. The result of the balloting was as follows:

President—Sir Ernest M. Satow, K.C.M.G.; Vice-Presidents—Rev. D. C. Greene, D. D., and J. H. Longford, Esq.; Corresponding Secretary—Garrett Droppers, Esq.; Recording Secretaries—Garrett Droppers, Esq., and W. J. S. Shand, Esq.; Treasurer—J. McD. Gardiner, Esq.; Librarian—Rev. W. J. White; Councillors—Dr. E. Divers, B. H. Chamberlain, Esq., W. B. Mason, Esq., R. Masujima, Esq., Clay MacCauley, Esq., M. Michel Revon, J. H. Gubbins, Esq., Rev. T. S. Tyng, E. W. Clement, Esq., Rev. A. Lloyd.

Dr. Greene congratulated the Society in securing for President during the coming year one who had in former years contibuted so much to the Society's welfare.

Sir Ernest Satow expressed his thanks to Dr. Greene and the members present for their good wishes in a few appropriate remarks, after which the meeting adjourned.

APPENDIX A.

List of Papers during the Session of 1895.

"The Önmun,—When Invented," by W. G. Aston, Esq.

"Note historique sur les différentes systèmes d'écriture usitée en Corée," by M. Maurice Courant.

"Monetary Standards in relation to Japan," a lecture, by Garrett Droppers, Esq.

"Tenrikyo, or the Teaching of the Heavenly Reason," two papers, by Rev. D. C. Greene, D.D.

"Petroleum Industries at Nagaoka," by Rev. H. B. Newell.

"Essay in aid of a Grammar and Dictionary of the Luchuan Language," by B. H. Chamberlain, Esq.

"The Luchuan Language,"—a lecture, by B. H. Chamberlain, Esq.

"The Japanese Landscape,"—a paper, by Rev. Clay MacCauley,

APPENDIX B.

THE HON. TREASURER IN ACCOUNT WITH THE ASIATIC SOCIETY OF JAPAN FOR THE THIRTEEN MONTHS ENDING NOV. 30TH, 1895.

DR.

To Balance from Last Year	2,770.970
" Entrance Fees	45.00r
" Yearly Subscriptions..	342.880
" Non-Resident Life Subscriptions	108.230
" Resident Life Subscriptions	180.000
" Sale of Transactions..	243.600
" Interest at Banks	79.788
Total	3,720.468
Nov. 30.—To Balance	2,358.443

Vol.	V	part	1	205
"	"	"	2	174
"	VI	"	1	208
"	"	"	2	250
"	"	"	3	257
"	VII	"	1	235
"	"	"	2	245
"	"	"	3	265
"	"	"	4	255
"	VIII	"	1	46
"	"	"	2	61
"	"	"	3	68
"	"	"	4	70
"	IX	"	1	41
"	"	"	2	81
"	"	"	3	86
"	X	"	1	70
"	"	"	2	96
"	" Supplement			157
"	XI	Part	1	108
"	"	"	2	75
"	XII	"	1	229
"	XII	"	2	115
"	"	"	3	111
"	"	"	4	56
"	XIII	"	1	82
"	"	"	2	120
"	XIV	"	1	90
"	"	"	2	114
"	XV	"	1	95
	"	"	2	119
"	XVI	"	1	162
"	"	"	2	130
"	"	"	3	199
"	XVII	"	1	198
"	"	"	2	101
"	XVIII	"	1	163
"	"	"	2	228
"	XIX	"	1	287
"	"	"	2	224
"	"	"	3	249
"	XX	"	1	126

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THE

CONSTITUTION AND BY-LAWS

OF THE

ASIATIC SOCIETY OF JAPAN.

Revised December 4th, 1895.

BY-LAWS.

GENERAL MEETING.

ART. I. The Session of the Society shall coincide with the Calandar Year, the Annual Meeting taking place in December.

ART. II. Ordinarily the Session shall consist of nine monthly General Meetings; but it may include a less or greater number when the Council finds reason for such a change.

ART. III. The place and time of Meeting shall be fixed by the Council, preference being given when the Meeting is held in Tōkyō, to 4 P.M. on the Second Wednesday of each month. The place of meeting may be in Yokohama when the occasion is favourable.

Art. IV. Timely notice of every General Meeting shall be sent by post to the address of every Member resident in Tōkyō or Yokohama.

ORDER OF BUSINESS AT GENERAL MEETINGS.

Art. V. The Order of Business at General Meetings shall be ;—

(1) Action on the Minutes of the last Meeting;

(2) Communications from the Council;

(3) Miscellaneous Business;

(4) The Reading and Discussion of papers.

The above order shall be observed except when the Chairman shall rule otherwise.

At Annual Meetings the Order of Business shall include, in addition to the foregoing matters:—

(5) The Reading of the Council's Annual Report and Treasurer's account, and submission of these for the action of the Meeting upon them;

the payment of Fifty Dollars, less Two Dollars and Fifty Cents for each year in which he has been an Ordinary Member.

ART. VII. The Annual Subscription shall be payable in advance, on the 1st of January in each year.

Any Member failing to pay his subscription for the current year by the 30th of June shall be reminded of his omission by the Treasurer. If his subscription still remains unpaid on the 31st of December of that year, he shall be considered to have resigned his Membership.

ART. VIII. Every Member shall be entitled to receive the publications of the Society during the period of his Membership.

OFFICERS.

ART. IX. The Officers of the Society shall be:—

A President.
Two Vice-Presidents.
A Corresponding Secretary.
Two Recording Secretaries.
A Treasurer.
A Librarian.

COUNCIL.

ART. X. The affairs of the Society shall be managed by a Council composed of the Officers for the current year and ten ordinary Members.

MEETINGS.

ART. XI. General Meetings of the Society and Meetings of the Council shall be held as the Council shall have appointed and announced.

ART. XII. The Annual Meeting of the Society shall be held in December, at which the Council shall present its Annual Report and the Treasurer's Statement of Accounts, duly audited by two Member nominated by the President.

ART. XIII. Nine Members shall form a quorum at an Annual Meeting, and Five Members at a Council Meeting. At all Meetings of the Society and Council, in the absence

of the President and Vice-President, a Chairman shall be elected by the Meeting. The Chairman shall not have a vote unless there is an equality of votes.

ART. XIV. Visitors (including representatives of the Press) may be admitted to the General Meetings by Members of the Society, but shall not be permitted to address the Meeting except by invitation of the Chairman.

ELECTIONS.

ART. XV. All Members of the Society shall be elected by the Council. They shall be proposed at one Meeting of the Council, and balloted for at the next, one black ball in five to exclude; and their Election shall be announced at the General Meeting following.

ART. XVI. The Officers and other Members of Council shall elected by ballot at the Annual Meeting, and shall hold office for one year.

ART. XVII. The Council shall fill up all Vacancies in its Membership which occur between Annual Meetings.

PUBLICATION.

ART. XVIII. The published Transaction of the Society shall contain:—(1) Such papers and notes read before the Society as the Council shall have selected, and an abstract of the discussion thereon:

(2) The Minutes of the General Meetings;

(3) And at the end of each annual volume, the Reports and Accounts presented to the last Annual Meeting, the Constitution and By-Laws of the Society and a List of Members.

ART. XIX. Twenty-five separate copies of each published paper shall be placed at the disposal of the author and the same number shall be reserved by the Council to be disposed of as it sees fit.

ART. XX. The Council shall have power to distribute copies of the Transactions at its discretion.

ART. XXI. The Council shall have power to publish, in separate form, papers or documents which it considers of sufficient interest or importance.

ART. XXII. Papers accepted by the Council shall become the property of the Society and cannot be published anywhere without consent of the Council.

Acceptance of a paper for reading at a General Meeting of the Society does not bind the Society to its publication afterwards. But when the Council has decided not to publish any paper accepted for reading, that paper shall be restored to the author without any restriction as to its further use.

MAKING OF BY-LAWS.

ART. XXIII. The Council shall have power to make and amend By-Laws for its own and the Society's guidance provided that these are not inconsistent with the Consitution; and a General Meeting, by a majority vote, may suspend the operation of any By-Law.

AMENDMENTS.

ART. XXIV. None of the foregoing Articles of the Constitution can be amended except at a General Meeting by a vote of two-thirds of the Members present, and only if due notice of the proposed Amendment shall have been given at a previous General Meeting.

BY-LAWS.

GENERAL MEETING.

ART. I. The Session of the Society shall coincide with the Calandar Year, the Annual Meeting taking place in December.

ART. II. Ordinarily the Session shall consist of nine monthly General Meetings; but it may include a less or greater number when the Council finds reason for such a change.

ART. III. The place and time of Meeting shall be fixed by the Council, preference being given when the Meeting is held in Tōkyō, to 4 P.M. on the Second Wednesday of each month. The place of meeting may be in Yokohama when the occasion is favourable.

Art. IV. Timely notice of every General Meeting shall be sent by post to the address of every Member resident in Tōkyō or Yokohama.

ORDER OF BUSINESS AT GENERAL MEETINGS.

Art. V. The Order of Business at General Meetings shall be ;—

(1) Action on the Minutes of the last Meeting;

(2) Communications from the Council;

(3) Miscellaneous Business;

(4) The Reading and Discussion of papers.

The above order shall be observed except when the Chairman shall rule otherwise.

At Annual Meetings the Order of Business shall include, in addition to the foregoing matters:—

(5) The Reading of the Council's Annual Report and Treasurer's account, and submission of these for the action of the Meeting upon them;

(6) The Election of Officers and Council as directed by Article XVI. of the Constitution.

MEETINGS OF COUNCIL.

ART. VI. The Council shall appoints its own Meetings, preference as to time being given to 4. P.M. on the First Wednesday of each month.

ART. VII. Timely notice of every Council Meeting shall be sent by post to the address of every Member of the Council, and shall contain a statement of any extraordinary business to be done.

ORDER OF BUSINESS AT COUNCIL MEETINGS.

ART. VIII. The Order of Business at Council Meetings shall be:

(1) Action upon the Minutes of last Meeting;
(2) *Reports* of the Corresponding Secretary,
of the Publication Committee,
of the Treasurer,
of the Librarian,
and of Special Committees;
(3) The Election of Members;
(4) The Nomination of Candidates for Membership of the Society;
(5) Miscellaneous Business;
(6) Acceptance of papers to be read before the Society;
(7) Arrangement of the Business of the next General Meeting.

PUBLICATION COMMITTEE.

ART IX. There shall be a Standing Committee entitled the Publication Committee and composed of the Secretaries, the Librarian, and any Members appointed by the Council. It shall ordinarily be presided over by the Corresponding Secretary.

It shall carry through the publication of the Transactions of the Society, and the re-issue of Parts out of print.

It shall report periodically to the Council and act under its authority.

It shall audit the accounts for printing the Transactions.

It shall not allow authors' manuscripts or printer's proofs of these to go out of its custody for other than the Society's purposes.

DUTIES OF CORRESPONDING SECRETARY.

ART. X. The Corresponding Secretary shall :—

1. Conduct the Correspondence of the Society ;
2. Arrange for and issue notice of Council Meetings, and provide that all official business be brought duly and in order before each Meeting ;
3. Attend every Council Meeting or give notice to the Recording Secretary that he will be absent ;
4. Notify new officers and Members of Council of their appointment and sendthem each a copy of the By-laws ;
5. Notify new Members of the Society of their election and send them copies of the Articles of Constitution and of the Library Catalogue ;
6. Unite with the Recording Secretary, Treasurer and Librarian in drafting the Annual Report of the Council and in preparing for publication all matter as defined in Article XVIII. of the Constitution.
7. Act as Chairman of the Publication Committee, and take first charge of authors' manuscripts and proofs struck off for use at Meetings.

RECORDING SECRETARIES.

ART. XI. Of the Recording Secretaries, one shall reside in Tōkyō and one in Yokohama, each having ordinarily duties only in connection with Meetings of the Society or its Council held in the place where he resides.

DUTIES OF RECORDING SECRETARY.

ART. XII. The Recording Secretary shall ;—

1. Keep Minutes of General Meetings ;
2. Make arrangements for General Meetings as instructed by the Council, and notify Members resident in Tōkyō and Yokohama ;
3. Inform the Corresponding Secretary and Treasurer of the election of new Members.
4. Attend every General Meeting of Council, or, in case of absence, depute the Corresponding Secretary or some other Members of Council to perform his duties and forward to him the Minute Book ;
5. Act for the Corresponding Secretary by the latter's absence ;
6. Act on the publication Committee ;
7. Assist in drafting the Annual Report of the Council and in preparing for publication the Minutes of the General Meeting and the Constitution and By-laws of the Society ;
8. Furnish abstracts of Proceedings at General Meetings to newspapers and public prints as directed by the Council.

DUTIES OF TREASURER.

ART. XIII. The Treasurer shall :—

1. Take charge of the Society's Fund in accordance with the instruction of the Council.
2. Apply to the President to appoint Auditors, and present the Annual Balance sheet to the Council duly audited before the date of the Annual Meeting;
3. Attend every Council Meeting and Report when requested upon the money affairs of the Society, or in case of absence depute some Member of the Council to act for him, furnishing him with such information and documents as may be necessary ;
4. Notify new members of the amount of entrance fee and subscription then due ;

5. Collect subscriptions and notify Members of their unpaid subscriptions once in or about January and again in or about June; apply to Agents for the sale of the Society's Transactions in Japan and abroad for payment of sums owing to the Society;
6. Pay out all Monies for the Society under the direction the Council, making no single payment in excess of Ten Dollars without special vote of the Council.
7. Inform the Librarian when a new Member has paid his entrance fee and first subscription;
8. Submit to the Council at its January Meeting the names of Members who have not paid their subscription for the past year; and, after action has been taken by the Council, furnish the Librarian with the names of any Members to whom the sending of the Transactions is to be suspended or stopped.
9. Prepare for publication the List of Members of the Society.

DUTIES OF LIBRARIAN.

XIV. The Librarian shall:—

1. Take charge of the Society's Library and stock of Transactions, keep its books and periodicals in order, catalogue all additions to the Library, and superintend the binding and preservation of the books;
2. Carry out the Regulations of the Council for the use and lending of the Society's books;
3. Send copies of the Transactions to all Honorary Members, to all Ordinary Members not in arrears for dues according to the list furnished by the Treasurer, and to all Societies and Journals, the names of which are on the list of Exchanges;
4. Arrange with Booksellers and others for the sale of the Transactions as directed by the Council, send the required number of each issue to the appointed agents and keep a record of all such business;
5. Arrange under direction of the Council, new Exchange of the Transactions with Societies and Journals;
6. Draw up List of Exchanges of Journals and of additions to the Library for insertion in the Council's Annual Report;

7. Make additions to the Library as instructed by the Council;
8. Present to the Council at its November Meeting a statement of the stock of Transactions possessed by the Society;
9. Act on the Publication Committee;
10. Attend every Council Meeting and report on Library matters, or if absent, send to the Corresponding Secretary a statement of any matter of immediate importance.

LIBRARY AND MEETING ROOM.

Art XV. The Society's Rooms and Library shall be in Tsukiji, Tōkyō, to which may be addressed all letters and parcels not sent to the private address of the Corresponding Secretary, Treasurer, or Librarian.

Art XVI. The Library shall be open to Members for consultation during the day, the keys of the book cases being in the possession of the Librarian or other Members of Counci resident in the neighbourhood: and books may be borrowed on applying to the Librarian.

SALE OF TRANSACTIONS.

Art. XVII. A Member may obtain at half-price for his own use copies of any Part of the Transactions.

Art. XVIII. The Transactions shall be on sale by Agents approved of by the Council and shall be supplied to these Agents at a discount price fixed by the Council.

Curtis.

1

THE ÖNMUN—WHEN INVENTED?

By W. G. Aston.

[*Read January 23, 1895.*]

Much good paper and ink have been expended in attempts to elucidate the origin of the Corean script known as the Önmun, or "vulgar character." Hirata and other Japanese pundits of the Shintō school have endeavoured to show that it is of Japanese invention, dating from that obscure prehistoric period called the *Kami no yo* or Age of the Gods; and some European savants, notably M. de Rosny, have accepted this belief with a robust faith which is rare in these days of scepticism. The baselessness of this fiction—for it is nothing better—is sufficiently apparent from the facts cited below, and it has in any case been so abundantly demonstrated by Professor Chamberlain [1] that farther argument is superfluous.

Mr. E. H. Parker has touched on this subject in his most erudite philological essay prefixed to Giles' Chinese Dictionary. He there advances the theory that the Katakana "followed immediately upon the idea of the Corean alphabet," and in a note to a recent contribution to these Transactions he reiterates this view, not however without some hesitation, for he adds that "there is a total uncertainty as to when the Önmun really was invented, and by whom." He would therefore assign the invention

[1] Royal Asiatic Society's Journal, July, 1883.

of this script to a period not later than the 9th century of our era, a view which is substantially in accordance with what he calls the "usually received opinion," no doubt referring to a statement by the French missionaries to Corea[2] that the Önmun was invented by a bonze named Syölchhong in the 8th or 9th century. But much as we may admire the zeal and devotedness of these worthy men, it is impossible to accept them as an authority on a point of Corean history. Mr. Parker has pointed out a serious error into which they have fallen, and judiciously refrains from any specific endorsement of their views. They describe Syölchhong as a bonze, which he was not, though his father had been one, and they assign his Önmun to the 8th or 9th century, whereas his invention, which, as we shall see presently, was not the Önmun, belongs to the end of the 7th century. In their Dictionary of Corean, the same authors describe Pok-heui-ssi (Fuh-hi in Chinese) as "the Corean King who invented the syllabic or alphabetical character"—a statement which it is needless to characterize.

But it is time to turn to the Corean authorities on the subject of Syölchhong and his invention. The standard history of ancient Corea known as the Tong-kuk Chhung-kam[3] tells us, among other things, that he "explained the nine classics by means of local words, (方言)" that is, in the Corean language. This plainly refers to some kind of phonetic writing, but of what nature? A clue is afforded by the preface to an edition of the Ming laws published in Corea in the 14th century, and quoted by a Japanese writer named Ban Nobutomo in his *Kana no Motozuye*, Supplementary Volume, p. 2. From this it appears that "the character prepared by Syölchhong for writing Corean words is called *Nido* (道吏) or *clerk-method*." I have ascertained from Coreans that this system of writing is in

[2] Grammaire Coréenne, Introd. p. vi.

[3] Vol. IX. p. 28 (A. D. 692) of the Japanese edition.

common use at the present day by the clerks in public offices in Corea for the less formal documents, more especially for the records of judicial proceedings. It consists in expressing Corean words by means of a number of the more common Chinese characters, to which a phonetic value is given, as in the poetry of the *Kojiki* and *Nihongi*. This method is of course applicable to entire passages or books, but in all the examples which I have seen, it is used only for certain Corean words and particles inserted here and there at the side of a Chinese text, in order to help out the construction and render it more easy to read the document aloud in the Corean language. The Nido is therefore Chinese and syllabic, whereas the Önmun is modelled on the Sanskrit and is alphabetic, so that Ban Nobutomo, who argues with much learning and ingenuity that the latter is merely a modification of the former, was after all mistaken.

But the terms in which the invention of the Önmun is recorded in Corean history are so clear and explicit as to leave no room for reasonable doubt on the matter. The standard history of the present dynasty of Corea, called the Kuk-cho-pong-kam (國朝寶鑑) Book VII, p. 31 (A.D. 1446), after a reference to the Nido of Syölchhong as still in use, proceeds (quoting apparently from a contemporary document) to speak of the Önmun as the twenty-eight letters representing true sounds invented by our King (Syéchong) in the winter of the year 1443.[1] This is confirmed by a Corean writer named Syönghyön in a work called Yong-ché-chhong-hwa (瀜齊叢話), quoted by Ban Nobutomo in the treatise above-mentioned. He says that the Önmun were invented by command of King Syé-chong, and adds that "in form they were imitated from the Sanskrit," which is true, although only to a limited extent. A full translation of this extract is given in an article signed W. G. A. in the "Chrysanthemum" of May, 1881.

[1] 癸亥冬我殿下創制正音二十八字

Frequent embassies were exchanged between Corea and Japan in the 15th century. The 朝野記聞, a manuscript history of modern Corea in my possession, mentions one in the very year of the invention of the Önmun. This fact affords a sufficient indication of the means by which specimens of this alphabet reached Japan, where they gave rise to so much extravagant speculation at a subsequent period.

NOTE SUR LES DIFFÉRENTS SYSTÈMES D'ÉCRITURE EMPLOYÉS EN CORÉE.

PAR MAURICE COURANT.

[*Read January 23, 1895.*]

Si je prends la parole après la voix si autorisée de M. Astou, c'est qu'avec des documents différents des siens, je suis arrivé à des résultats très-proches de ceux où il a été conduit. Je me plais à reconnaître cet accord, qui est tout à mon avantage, et je veux,si vous le permettez, profiter de l'occasion pour retracer à grands traits le développement de l'écriture en Corée.

Ce travail est basé principalement sur le *Sam kouk sà keui* 三國史記, Histoire des Trois Royaumes de Kokourye, 高麗, Pàik tjyei 百濟, et Sin ra 新羅, qui a été écrite au XIe siècle par Kim Pou Sik, 金富軾, grand fonctionnaire coréen; c'est l'ouvrage indigène le plus ancien qui subsiste sur l'histoire du pays. Je me suis aussi beaucoup servi du *Moun hen piko*, 文獻備考, recueil de documents historiques, géographiques et administratifs publié en 1770.

Les documents sont peu nombreux relativement à l'introduction et à l'emploi des caractères chinois en Corée: cependant le *Sam kouk sà keui*, cite quelques faits intéressants qui montrent tout d'abord que l'écriture chinoise a été différente dans les divers Etats qui se divisaient alors la péninsule. Le Ko kou rye, situé dans la Corée du nord-ouest, paraît s'être étendu, à certaines époques, sur une notable partie de ce qui est aujourd' hui la Man-

tchourie ; par sa position même, il avait avec les royaumes de la Chine du nord des rapports ou de commerce ou de guerre ; c'est aussi sur le territoire du Ko kou rye que les légendes et l'histoire fixent l'emplacement des états de Tan koun 檀君, de Keui tjă 箕子, de Oui man 衛滿 ; or les deux derniers étaient des réfugiés chinois ; c'est donc là qu'a dû apparaître pour la première fois la civilisation, tout au moins la forme chinoise de la civilisation. En effet, le Sam kouk să keui note qu'en l'an 600, onzième année du roi Yeng yang, 嬰陽王, ce prince ordonna à Ri Moun tjin, 李文眞, docteur du Collège des Lettrés, de résumer les anciennes histoires du pays ; Ri Moun tjin en fit un ouvrage en cinq volumes. Le Sam kouk ajoute les paroles suivantes :

" Dès l'origine du royaume, on avait commencé à se " servir des caractères et, à cette époque, il existait " cent volumes de mémoires écrits par diverses personnes : on " les appelait ryou keui, 留記 (choses écrites pour rester). " Arrivé à cette époque, on en fixa le texte."

L'antiquité d'un usage, au moins restreint, des caractères chinois dans ce pays est encore appuyée par le fait qu'à partir de Htai tjo, 太祖王, qui monta sur le trône en 53 de l'ère chrétienne, les noms des rois sont tous explicables en chinois : jusque vers la fin du IVe siècle l'expression chinoise employée est à la fois le nom du souverain et celui de la localité ou était situé son tombeau ; par la suite, les désignations adoptées sont plutôt bouddhiques. C'est en 372, deuxième année du Roi Syo syou rim, 小獸林王, que la nouvelle religion fut introduite dans le Kokourye où elle amena une recrudescence des études chinoises ; des livres bouddhiques furent apportés et le Roi établit une école nommée Htai hak, 太學, pour y instruire les jeunes gens.

Pour le royaume de Păik tjyei situé au sud du Ko kou rye sur la côte occidentale de la Corée, le Sam kouk să keui se borne à rapporter, d'après des documents plus anciens, que sous le règne de Keun syo ko, 近肖古王,

(346 à 375), on commença à se servir de l'écriture pour noter les faits qui se produisaient : s'agit il là seulement de l'origine des annales écrites ? et ne serait-il pas bien invraisemblable qu'un royaume possédant l'art de l'écriture, eût existé plus de trois siècles et demi, sans que personne eût eu l'idée d'écrire le récit des évènements importants ? Je serais, pour ma part, tenté de croire que l'écriture y était ignorée jusqu' à cette époque, et qu'elle a été apportée par les missionnaires bouddhiques qui pénétrèrent alors dans toute la péninsule. Ce n'est qu'une centaine d'années plus tard que les noms des rois du Păik tjyei cessent d'être de simples transcriptions privées de sens en chinois et prennent l'aspect de noms de temple ; d'ailleurs les noms des particuliers, dans le Păik tjyei comme dans le Ko kou rye, restèrent presque tous, jusqu' à l'absorption de ces états par le Sin ra, de pures et simples transcriptions.

Il est vrai que les vieux livres historiques japonais font venir au Japon, en 285, le lettré Wa ni, 王仁 qui était originaire du Păik tjyei, et qui apporta avec lui le Loen yu, 論語, et le Tshien tseu oen, 千字文 ; ce fait a été accepté par la plupart des savants européens. Mais M. Aston a établi combien les vieilles annales japonaises sont peu dignes de foi ; en particulier, il a montré que toute une période des relations entre le Păik tjyei et le Japon a été interpolée par les anciens auteurs japonais, de façon à combler les vides de la chronologie demi-fabuleuse qu'ils trouvaient dans les traditions : se rencontrant sur ce point avec le savant japonais Motoori 本居, M. Aston rapproche de cent vingt ans, ou de deux cycles, les évènements de cette époque : l'introduction des caractères chinois au Japon aurait donc eu lieu au commencement du Ve siècle, et cette date coïncide fort bien avec celle de l'emploi de l'écriture dans le Păik tjyei. Quant au nom du Tshien tseu oen cité à cette époque, il ne fait pas difficulté, puisque cet ouvrage semble avoir eu une première rédaction, avant celle du VIe siècle qui est venue jusqu'à nous.

Le Sin ra, occupant le sud-est de la péninsule, était plus éloigné de la Chine que ses deux voisins : il s'ouvrait vers les régions orientales encore barbares. Il est donc assez étonnant de lire, dans le Sam kouk sä keui, que le roi You ri, 儒理王, en la neuvième année de son règne, 32 de l'ère chrétienne, donna aux habitants des six cantons de son royaume des noms de famille chinois, ceux de Ri 李, Tchoi, 崔, Son, 孫, Tjyeng, 鄭, Päi, 裴 et Syel, 薛 ; les trois familles royales étaient appelées Pak, 朴, Syek 昔, et Kim 金. Si l'exactitude de ces assertions était prouvée, on pourrait en conclure à la connaissance des caratères chinois par les gens de Sin ra dès cette époque reculée ; on ne manquerait pas d'apporter, comme preuve à l'appui, l'histoire de ces Chinois qui seraient venus au pays des Tjin ou Tjin han, 辰 on 辰韓, pour fuir la tyrannie de l'empereur Chi 始, des Tshin 秦, et qui auraient donné au pays où ils débarquaient le nom même de la dynastie qui les chassait de leur patrie : les auteurs chinois ont, en effet, rapproché les deux noms. On citerait aussi les réfugiés venus de la Corée du nord, des états de Keui tjä, 箕子, donc chinois d'origine, que mentionnent les premières lignes du Sam kouk sä keui. Mais tout cela est le terrain mouvant de la légende, et en fait, si l'on parcourt le Sam kouk même, ce n'est pas avant la fin du VIe siècle que l'on commence à trouver des personnages à noms chinois ; jusque-là tous les noms employés ont l'apparence manifeste de mots transcrits d'une langue étrangère ; de même tous les vieux noms coréens que l'on rencontre dans les annales japonaises n'ont quoi que ce soit de chinois. Les trois noms royaux, Pak, Syek et Kim, se trouvent, il est vrai, dès le commencement du VIe siècle ; mais les explications du Sam kouk au sujet de ces noms indiquent justement l'emploi d'un caractère chinois à la place d'un mot indigène, auquel il ressemble par le son, tout au moins dans deux cas sur trois.

Enfin, quand même les noms de famille en question auraient été en usage dès l'origine du royaume, il n'en résulterait pas que les caractères chinois eussent été dès lors employés dans le pays : si l'on admettait, en effet, comme exact le fait d'une ancienne immigration chinoise, il ne serait pas étonnant que les descendants de ces fugitifs, en oubliant presque tout de la culture de la mère-patrie et, avec le reste, l'habitude de l'écriture, eussent conservé les coutumes les plus simples de cette civilisation, avant tout leurs propres noms de famille, et même une tradition des signes mystérieux qui les représentaient. Mais cela n'est qu'une hypothèse, et le fait qui ressort de la lecture du Sam kouk, c'est que jusqu'à la seconde moitié du VIe siècle, ces noms n'étaient pas usités.

Si nous examinons maintenant les noms propres des rois de Sin ra, nous constatons que jusqu'au roi Sil syeng, 實聖王 qui monta sur le trône en 402, ils sont transcrits d'une langue étrangère ; si le nom même de Sil syeng a une apparence chinoise, celui de son successeur Noul tji, 訥祇王 ou 訥支王 (417–458) a deux orthographes, et semble bien être encore une transcription du coréen ; Tjă pi, 慈悲王 qui régna ensuite (458–479), pourrait avoir pris son nom aux livres bouddhiques ; mais des deux désignations du roi suivant (479–500), l'une au moins, Pi tchye, 毗處王, n'a rien de chinois. A partir de là, les expressions employées pour désigner les rois sont facilement explicables et ressemblent à des noms de temples chinois.

C'est le roi Tji tjeung, 智證王 en 503 qui abandonna le premier son titre coréen de Ma rip kan, 麻立干 pour le titre chinois de Oang, 王. En même temps, les grands fonctionnaires lui demandèrent de fixer définitivement le nom du royaume ; jusque-là, on l'avait appelé Să ra, 斯羅, Să ro, 斯盧, Sin ra, 新羅 ; ils furent d'avis qu'on s'en tint à la dernière appellation, faisant observer que sin, nouveau, indique la vertu toujours renouvelée, et que ra signifie réunir les contrées des quatre points cardinaux.

Quant aux raisons données pour l'adoption du titre de oang, elles sont tirées de l'emploi des mots oang, roi, et tyei, 帝, empereur, dans les histoires chinoises, et témoignent d'une connaissance sérieuse de la langue du pays voisin. Il est bien difficile de prendre au pied de la lettre l'assertion que, pendant plus de cinq cents ans, le royaume n'avait pas eu de nom fixé ; d'ailleurs les mots Să ra, Să ro, Sin ra, très-voisins phonétiquement, ne sont sans doute que diverses transcriptions d'un même mot indigène ; ce qui n'était pas fixé jusqu'alors, c'étaient les caractères employés pour transcrire ce mot ; le besoin d'une orthographe invariable correspond à une période où la langue chinoise prend une influence considérable et devient la langue officielle. C'est à peu près à la même époque (517) que le Sam kouk commence à donner un assez grand nombre de titres administratifs, qui tous sont explicables en chinois ; auparavent il cite peu de noms de fonctions et d'administrations, et ceux que l'on trouve sont presque tous transcrits du coréen.

L'introduction du bouddhisme paraît remonter au milieu du Ve siècle, le bonze Meuk ho tjă, 墨胡子, étant venu du Ko kou rye au Sin ra sous le règne du roi Noul tji (417-458), et le bonze Ato 阿道, avec ses disciples s'étant établi dans le royaume sous le règne de Pi tchye (479-500). Mais le Sam kouk să keui nous avertit que l'exactitude de ces renseignements est contestée ; la prédication ne remonte d'une façon certaine que jusqu'à 528, quinzième année du roi Pep heung, 法興王. La diffusion de la nouvelle religion fut rapide, celle de la langue chinoise marcha du même pas : aussi voyons-nous, en 545, le roi Tjinheung, 眞興王, prescrire de rédiger désormais l'histoire du royaume. Ce n'est qu'un peu plus tard que fut fondé le Collège des Lettrés, imitation de la Chine ; c'est vers la même époque qu'on trouve mention de gens du Sin ra versés dans la langue chinoise, tels que Kim Tchyoun tchyou 金春秋, ainsi que son fils Kim In moun, 金仁問.

Ainsi, tandis que le développement des études chinoises remonte pour le Ko kou rye à la fin du IVe siècle et que vers la même époque les caractères furent introduits dans le Păik tjyei, le royaume de Sin ra ne paraît avoir profité de ce progrés de civilisation que plus tard, après le Japon, dans le cours du VIe siècle.

Il me semble que dans les faits fournis par le Sam kouk să keui, il faut faire deux parts : les plus anciens, ceux qui sont antérieurs à l'introduction de l'écriture, ne sauraient reposer que sur la tradition orale et ne méritent qu'une demi-créance. Quant aux autres, contemporains de la transplantation des caractères chinois ou postérieurs à cet évènement, nous pouvons leur accorder confiance, et d'autant plus que le Sam kouk să keui se borne à rapporter ou résumer des documents plus anciens et qu'il semble rédigé en toute bonne foi et sincérité.

Ce qui a d'abord été apporté par les moines bouddhistes, ce sont les livres de leur religion ; puis sont venus les livres classiques de la Chine, diverses œuvres historiques, des ouvrages d'astronomie, d'astrologie, de médecine, quelques volumes taoïstes. Ce sont ces ouvrages qui ont été étudiés des Coréens, spécialement dans les collèges de lettrés fondés par les différents rois de la péninsule ; ils étaient aussi dans les mains des hoa rang, 花郎 ces jeunes gens choisis par les rois de Sin ra pour leur intelligence et leur bonne grâce, élevés dans le Palais, instruits dans tous les exercices du corps, dans toutes les élégances de l'esprit, et appelés ensuite aux plus hautes fonctions ; ces ouvrages encore out fait l'objet d'examens fondés dans le Sin ra à la fin du VIIIe siècle. Les fils des plus grandes familles s'appliquaient avec ardeur aux études chinoises ; dès 640, des Coréens allaient étudier en Chine ; les hommes d'état les plus célèbres du Sin ra, tels que Kim heum oun, 金欽運, Kim you sin, 金庾信 et Kim In moun, le dernier, fils de roi, étaient renommés pour l'étendue de leurs connaissances littéraires.

Non contents d'étudier les livres étrangers, les Coréens s'exerçaient à écrire dans la langue de leurs instituteurs ; le Moun hen pi ko, 文獻備考, cite une phrase rédigée en chinois, qui est tirée des annales du royaume de Ka rak, 駕洛, sans indiquer d'ailleurs si la citation est puisée directement à ces annales, ce qui semble peu vraisemblable, ou si elle était rapportée dans un autre ouvrage ; quoiqu'il en soit, ce royaume s'étant soumis au Sin ra en 532, il en résulterait que, dès avant cette date, il existait des Coréens du sud capables d'écrire en chinois. Les passages que le Sam kouk tire des annales de trois royaumes et de quelques autres anciens mémoriaux, les textes de décrets et de suppliques qu'il rapporte, sont dans la même langue ; un peu plus tard, c'est encore en chinois que le roi de Sin ra correspond avec les gouverneurs envoyés par les Thang, 唐. Il n'ya pas de différence sensible entre le style employé par les Coréens et celui des Chinois de la même époque ; peut-être, à l'origine, des Chinois ont-ils été engagés comme secrétaires officiels dans la péninsule, ainsi qu'il semble avoir été fait fréquemment par les peuplades tartares du nord de la Chine ; peut-être l'écrivain coréen se contentait-il de découper des phrases dans les livres et de les ajouter bout à bout : les Japonais de l'antiquité ont été fort experts dans cette sorte de mosaïque. M. Satow dit qu'ils arrivaient à traiter des sujets purement indigènes sans employer une phrase qui ne sortit des ouvrages de la Chine. Il ne serait pas impossible que ce fût à des faits de ce genre que se rapportât la tradition qui fait de Tchoi Tchi ouen, 崔致遠 (IXe siècle), le premier Coréen ayant écrit en langue chinoise, et que, jusqu'à lui, on se fût borné à rapprocher des phrases toutes faites prises dans les auteurs.

En même temps, les Coréens se servaient des caractères chinois pour transcrire les sons de leur langue, noms propres et titres de fonctions ; cet usage phonétique est d'ailleurs parfaitement conforme aux habitudes chinoises, et les Chinois

n'ont jamais, naturellement, employé d'autre système pour rendre la prononciation des mots étrangers. Mais, allant moins loin dans ce sens que leurs voisins de l'est, les Coréens n'ont jamais eu de syllabaire ni d'alphabet tiré des idéogrammes, du moins il n'en existe aucune trace ; et jusqu à la fin du VIIe siècle, ils n'ont rien écrit de la langue indigène, sauf des noms propres et des titres. En 692, lettré Syel Tchong, 薛聰 "réussit à expliquer le sens des neuf king 經 en langue vulgaire pour l'enseignement de ses élèves ;" tels sont les termes employés par le Moun hen pi ko, au livre 83. Le Sam kouk sǎ keui, dans la biographie de Syel Tchong, s'exprime différemment et dit que Syel Tchong "prit soin de lire à haute voix les neuf king à l'aide de "la langue vulgaire pour l'enseignement de ses élèves ; "jusqu'à présent, les étudiants suivent son exemple." Enfin la préface de Tjyeng Rin tji, 鄭麟趾, pour le E tjyei houn min tjyeng eum, 御製訓民正音, s'exprime ainsi : "Autrefois, Syel Tchong, du royaume de Sin ra, créa "l'écriture ri tok, 吏讀, qui est usitée jusqu'aujourd'hui "dans les yamens et parmi le peuple. Mais elle se "compose uniquement de caractères empruntés au chinois, "qui sont durs (pour le style), dont le sens est étroit "et dont l'usage, de plus, est inélégant et mal établi ; ils "ne peuvent pas rendre la dix-millième partie du lan-"gage." La tradition coréenne moderne est tout-à-fait conforme aux assertions de Tjyeng Rin tji.

A la place des termes kǎi eui, 解義 "expliquer le sens" qui se trouvent dans le Moun hen piko et sont très-clairs, le Sam kouk donne le mot tok, 讀 qui veut dire "étudier, lire à haute voix" ; à part cette différence de verbe, la partie importants est la même dans les deux phrases : il semble probable que les auteurs de l'ouvrage récent ont copié l'ouvrage ancien, et ont substitué au mot "lire à haute voix" les mots "expliquer le sens" qui arrondissent mieux la période. Cette correction n'est pas heureuse : "expliquer le sens" paraît indiquer une traduction

ou un commentaire : mais une traduction écrite n'est pas possible, la langue coréenne étant jusque là simplement parlée, et une explication orale n'aurait pas mérité à Syel Tchong une mention aussi spéciale, puisqu'aussi bien les classiques chinois étaient étudiés depuis longtemps en Corée, et que d'ailleurs l'explication aurait disparu avec le commentateur. La portée du mot "lire à haute voix" est bien différente, et l'on va voir ce qu'est cette lecture, comment elle est conforme à la pratique actuelle des lettrés coréens, et comment elle s'explique par la nature des caractères Nido 吏讀 tels qu'ils sont décrits dans la préface de Tjyeng Rin tji et tels qu'ils sont encore usités.

En laissant même de côté la différence de la prononciation des caractères en Chine, au Japon et en Corée, la lecture d'un même texte chinois dans les trois pays est essentiellement différente ; le chinois énonce le son de chaque caractère à mesure qu'il se présente et ne prononce aucun son qui ne soit dans le texte ; le Japonais ajoute au texte des terminaisons nombreuses qui ne sont pas écrites, substitue à des sons chinois des mots purement japonais, et renverse fréquemment l'ordre des mots pour le rendre conforme à la construction de sa propre langue. Le Coréen lit les caractères tels qu'ils s'offrent à lui, leur donnant une prononciation assez voisine de la prononciation chinoise pour qu'ils soient reconnaissable à une oreille un peu exercée ; mais il ponctue cette lecture de syllabes isolées ou réunies par deux, trois, quatre, et qui ne sont nullement dans le texte. Ces syllabes, qui correspondent à une partie des terminaisons insérées par le Japonais, sont les marques des cas et les particules verbales de la langue coréenne, elles servent de guide au lecteur coréen pour l'intelligence d'une langue dont le génie est tout différent du génie de sa langue maternelle. Mais dans la plupart des cas, le texte chinois est placé dans toute sa pureté sous les yeux du Coréen qui doit déjà avoir une connaissance

approfondie de la syntaxe chinoise pour mettre judicieusement en place les particules indigènes : toute erreur sur la nature de la terminaison à employer, sur la place où elle doit être mise, constitue un contresens.

L'œuvre de Syel Tchong a été de faciliter la lecture à haute voix, et par suite l'intelligence du chinois, en écrivant les particules coréennes telles qu'elles sont usitées pour la lecture des textes chinois. Il m'a été possible à l'aide de différents ouvrages, de dresser la liste des affixes les plus importants, tant de la langue classique que de celle des yamens ; j'ai constaté que le Nido ou Ni moun note les cas, les postpositions qui remplacent nos prépositions, les terminaisons verbales, qui jouent à la fois le rôle de modes, de temps, de conjonctions et de marques de ponctuation et de mots honorifiques. En outre, un certain nombre d'adverbes usuels et quelques termes habituels de la langue administrative peuvent s'écrire en nido. La notation de Syel Tchong sert ainsi pour le squelette grammatical de la phrase, mais c'est un cadre vide, qui doit être rempli par les caractères chinois ; il n'est pas plus possible d'écrire toute une phrase en nido qu'il ne serait possible d'exprimer une idée, en latin par exemple, en écartant toutes les racines des mots et ne conservant que les désinences des déclinaisons et des conjugaisons, avec les prépositions et les conjonctions. Par là s'expliquent facilement les trois textes que j'ai cités et qui sont les seuls que je connaisse, sur l'invention de Syel Tchong : le nido, tout en étant incapable d'exprimer la dix-millième partie du langage, est bien, pour le Coréen peu lettré, l'aide indispensable de la lecture à haute voix et de l'intelligence des textes ; il a certainement contribué à la diffusion de la culture chinoise ; et par là se justifient la reconnaissance témoignée à Syel Tchong, les titres qu'il reçut après sa mort (弘儒侯), et la place qui lui fut donnée dans le temple de Confucius.

La plus grande partie des signes employés dans le ni moun sont des caractères chinois usuels, quelques-uns seulement sont des abréviations ou des figures inventées; ces caractères s'emploient seuls, ou par groupes de deux ou trois, par fois jusqu' à sept ensemble. Souvent des caractères ont été choisis pour rendre une terminaison coréenne, parce que, dans la prononciation chinoise, ils se rapprochent du son de cette terminaison : on est là en présence d'une simple application de la transcription phonétique usitée pour les mots coréens. Quelque fois le sens des caractères chinois donne approximativement celui de la particule qui'ils traduisent : ainsi le caractère oui, 爲 faire, affecte toujours la prononciation hă—, radical du verbe faire; si, 是, être, prend le son i, radical du verbe être, et il le conserve même dans des combinaisons d'où le sens du mot être paraît absent. Souvent il n'y a aucun rapprochement à établir, et les caractères semblent avoir été choisis arbitrairement. Le caractère eun, 隱, sous la forme complète ou sous une forme abrégée (阝), offre un emploi intéressant : il se joint à hă pour faire hăn, à ho pour faire hon, à na pour faire năn ; il prend donc la valeur de la lettre n finale. En général, un même son a toujours la même notation, mais il existe des exceptions.

Dans les suppliques, actes d'accusation, lettres des clercs de yamen, sentences rendues, les particules en Nido sont insérées dans la phrase chinoise, à la place qu'exige la syntaxe coréenne, parfois en caractères plus petits que le texte. Lorsque ces signes sont employés pour guider dans la lecture des livres classiques, on les met dans la marge supérieure ; je ne connais, d'ailleurs, qu'un seul ouvrage de ce genre qui porte ; les particules en nido. Les désinences du style classique ne sont pas les mêmes que celles du style des yamens; quelques-unes se trouvent dans l'un et dans l'autre, encore sont-elles écrites presque toujours à l'aide de caractères différents, les par-

ticules du style classique sont plus courtes, plus simples, on y fait un moins grand usage des formes honorifiques.

Ce système est, on le voit, différent de celui des Japonais, qui ont eu bien plus fréquemment recours à la valeur phonétique des caractères et sont arrivés, avec leurs syllabaires, à écrire leur langue telle qu'ils la parlaient. L'invention de Syel Tchong n'a pas eu la même fortune, et elle est toujours restée insuffisante et d'un usage peu commode ; elle a subsisté cependant jusqu' aujourd'hui. Ce que nous connaissons, en est-il la forme primitive ou le développement ? c'est ce que la pénurie des renseignements ne nous permet pas de décider.

Une courte notice, placée à la première feuille d'un ouvrage géographique intitulé le To ri hpyo, 道里表, et rédigée en chinois, offre à côté du texte principal, quelques caractères, qui occupent la place convenable aux particules coréennes et qui, pour la plupart, ne se trouvent pas dans les deux listes de ni do connues de moi. Des coréens consultés sur la valeur de ces signes, n'ont pu me renseigner ; je suis d'avis, jusqu'à plus ample information, que ce sont des fragments de caractères Nido employés à la place des signes complets, comme les fragments appelés kata kana remplacent souvent au Japon les caractères complets pris phonétiquement. Le procédé existe déjà quelque peu dans le ni moun ordinaire, ainsi les syllabes ra 羅 et 人 ; ná, 飛 et ㄴ; i, 伊 et ㄴ; teun, 等 et 木 ; tye, 底 et 广 ; eun, 阝 et 隱, se trouvent sous une forme complète et sous une forme abrégée, la dernière de ces syllabes entrant en combinaison avec le signe précédent et prenant alors la valeur de la lettre n ; dans le To ri hpyo, ce double procédé d'abréviation et de combinaison des caractères a pris une telle extension que ceux-ci deviennent de véritables signes syllabiques ou alphabétiques ; ei s'écrit e + i, ikei s'écrit i + ke + i. Je n'ai malheureusement aucun renseignement sur cette transformation des caractères de

Syel Tchong, et le texte même qui m'en révèle l'existence est bien insuffisant, puisqu'il ne contient que douze de ces signes.

L'évolution de l'écriture en Corée ne s'est pas arrêtée là, et elle est arrivée jusqu'à l'alphabet, appelé pan tjyel, 反切 par les Coréens, qui donnent le nom de textes vulgaires, en moun, 諺文, aux textes écrits alphabétiquement. De même que le ni moun a été composé pour aider à la lecture de la langue chinoise, et nullement pour écrire la langue indigène, de même l'invention de l'alphabet a eu pour but de noter la prononciation correcte du chinois et de réformer sur ce point l'usage vulgaire des Coréens ; c'est accessoirement que l'alphabet a été appliqué à l' idiôme national, tant celui-ci a peu d'importance aux yeux de quiconque sait un peu de chinois. Ce fait est clairement attesté par le titre même de l'ouvrage qui expose les principes de la nouvelle écriture : E tjyei houn min tjyeng eum, 御製訓民正音, c'est-à-dire, "la vraie prononciation enseignée au peuple, ouvrage composé par le Roi." C'est pour la même raison que Syeng Sam Moun, 成三問 et plusieurs autres fonctionnaires furent envoyés à diverses reprises dans le Liao tong, 遼東 pour consulter, au sujet de la prononciation, un académicien chinois qui y était éxilé ; c'est encore pour les besoins de la transcription du chinois que l'on trouve dans l'alphabet coréen primitif le son h, le son j et le son mouillé initial, qui ne sont pas indigènes et dont les signes sont tombés en désuétude ; c'est à des considérations linguistiques du même genre qu'est due l'identité de la finale ng avec l'initiale que l'on met avant la voyelle, aux endroits où la prononciation met une voyelle seule. La facilité d'écrire avec cet alphabet la langue coréenne vulgaire a été prévue et indiquée par le roi Syei tjong, 世宗, et ses collaborateurs ; mais le but mis en première ligne était de faciliter aux Coréens l'étude du chinois.

L'historique de cette invention se trouve dans le Moun hen pi ko, liv. 51 : "En 1446, dit cet ouvrage, le roi Syei

" tjong composa le E tjyei houn min tjyeng eum. Le Roi, " ayant remarqué que tous les peuples avaient inventé " des caractères pour noter chacun son dialecte, et que " seule, la Corée n'avait pas de caractères, forma vingt-huit " lettres, tjă mou, 字母, auxquelles il donna le nom de " caractères vulgaires, en moun ; il fonda un bureau dans son " palais et ordonna à Tjyeng Rin tji, Sin Syouk tjyou, " 申叔舟, Syeng Sam moun, Tchoi hang, 崔恒, et " autres de les écrire d'une façon définitive. Les lettres " ressemblent (comme figure) aux anciens caractères " sigillaires ; elles sont divisées en sons initiaux, moyens " et finaux. Bien que ces caractères soient peu nombreux, " (l'ordre) en étant facile à intervertir, ils peuvent tran- " scrire toutes les prononciations ; ils servent sans difficulté " pour ce que les caractères ordinaires ne peuven noter. " L'académicien chinois Hoang tsan, 黄瓚, étant alors " exilé dans le Liao tong, Syeng sam moun et autres " reçurent l'ordre de l'aller voir et de prendre des " informations sur la prononciation et les rimes ; ils " allèrent au Liaotong et en revinrent en tout treize " fois."

La préface de Tjyeng Rin tji, après quelques considérations générales, expose l'invention des caractères Nido de Syel Tchong du royaume de Sin ra, puis fait l'éloge de l'en moun à l'aide duquel on expliquera les livres, on facilitera le jugement des procès, on pourra transcrire le bruit du vent, le cri de la grue, le chant du coq, l'aboiement du chien. Il ajoute que lui et ses collègues ont reçu l'ordre d'expliquer cette nouvelle écriture, de façon que, seulement en la regardant et sans maître, on la puisse comprendre.

Le Moun hen pi ko cite ensuite les paroles du Roi : " La langue coréenne étant différente de la langue chinoise, " les caractères chinois ne la rendent pas suffisamment. " C'est pourquoi les gens du peuple désirent dire une chose " et n'arrivent pas à exposer leurs sentiments : cela est

" fréquent. Emu de pitié, j'ai inventé vingt-huit caractères " qui seront facilement appris de tous et serviront aux usages "journaliers."

Il y a lieu de remarquer que, dans l'analyse de la syllabe, telle qu'elle est prononcée d'une seule émission de voix, les Coréens sont allés plus loin que leurs voisins de l'ouest et de l'est. Ceux-ci, servis par la nature de leur langue, qui, anciennement au moins, ne comprenait que des syllabes formées au plus d'une consonne et d'une voyelle et dépourvues de consonnes finales, ont constitué un syllabaire où chaque consonne est suivie d'une voyelle et qui a, de plus, une série purement vocalique ; et lorsque la langue s'est modifiée par l'effet du temps et de l'intrusion des mots chinois, ce n'est qu'à l'aide d'artifices étrangers à l'esprit du syllabaire primitif que les Japonais ont pu écrire les consonnes doubles et la finale n. Les chinois, à partir du moment où la prédication du bouddhisme les a conduits à l'étude de la langue sanscrite, ont cherché un moyen de rendre à l'aide de leurs idéogrammes correspondant chacun à une syllabe complète, les mots d'un idiome tout différent du leur ; l'usage a consacré, pour transcrire chaque syllabe sanscrite, l'emploi de quelques caractères ayant à peu près le même son ; pour les syllabes qui commencent par plusieurs consonnes, on a employé ensemble plusieurs caractères qui doivent être fondus dans la prononciation ; c'est ainsi que les lettrés chinois ont été amenés à distinger dans chaque son de leur langue, une initiale qui est toujours une consonne simple,[1] et d'une finale formée d'une voyelle ou d'une diphtongue, seule ou suivie de l'une des consonnes k, t, p, ng, n, m. Il était difficile, étant donnée la nature de la langue chinoise, d'arriver à un système

[1] Ou, à défaut d'une consonne, la marque de l'absence de consonne ; d'ailleurs, dans le dialecte du nord, il y a toujours une consonne initiale, ng étant préfixé à la voyelle initiale des dialectes méridionaux.

de transcription plus simple ; mais la méthode employée est néanmoins fort incommode, puisque, pour former un son nouveau, il faut supprimer par la pensée la finale du premier caractère et l'initiale du second.

Le roi Syei tjong, auquel ses compatriotes attribuent l'invention de l'alphabet, adoptant le système chinois, a distingué l'initiale et la finale, mais il a décomposé celle-ci, lorsqu' il y avait lieu, en une médiale, voyelle ou diphtongue, et une finale proprement dite : et l'identité a été reconnue de ces dernières finales avec un certain nombre des initiales. Les coréens sont donc arrivés à concevoir la lettre alphabétique, soit consonne soit voyelle, et ils ont été ainsi dotés d'un instrument bien plus parfait que les syllabaires japonais, se prêtant également bien à transcrire les sons des idéogrammes chinois et à écrire ceux de la langue indigène grâce aux combinaisons des voyelles en diphtongues et des consonnes doubles. L'alphabet coréen est d'une remarquable simplicité, la classification des lettres se rapproche de celle des lettres sanscrites, autant du moins que la nature de la langue le permet ; la présence d'une initiale muette, qui sert de support de voyelle, est encore un trait commun au coréen et au sancrit ; ces ressemblances sont, au reste, toutes naturelles, puisque c'est, en somme, l'alphabet sanscrit que le roi Syei tjong a pris pour modèle, soit en l'imitant directement, soit ce qui est plus probable, en se conformant aux initiales chinoises qui en dérivent. Les formes graphiques du coréen sont aussi très-faciles et logiques : les voyelles ont pour base un trait vertical ou horizontal, employé seul, ou avec addition d'un ou deux traits perpendiculaires au premier et placés droite, à gauche, au-dessus ou au-dessous ; la série des labiales, p, hp, m dérive du carré ; les gutturales et les dentales sont représentées par le carré privé d'un ou deux côtés. Cette logique dans la classification et la forme des lettres est la marque d'une création réfléchie, et confirme les faits énoncés dans le Houn min tjyeng eum, 訓民正音. Il n'y

a, d'ailleurs, aucune ressemblance entre les lettres coréennes et les caractères chinois ou japonais ; je ne parle pas, bien entendu, des lettres presque inusitées, connues sous le nom de " caractères des dieux," que les auteurs japonais les plus sérieux s'accordent pour dériver de l'alphabet coréen, et qui ne sauraient donc en être l'origine.

Le texte du Moun hen pi ko que j'ai cité, d'accord avec les traditions, fixe à 1443 l'invention des lettres coréennes qui est due au roi Syei tjong, mais cette date n'est pas sans offrir quelque difficulté ; en effet, si le Kouk tjyo po kam, 國朝寶鑑, donne 1447, le Sam kang hăing sil to, 三綱行實圖, composé d'un texte chinois et d'une traduction coréenne, a été imprimé en 1434 ; la langue et l'écriture de cette époque n'offrent aucune différence sensible avec la langue et l'écriture actuelles ; les caractères vulgaires existaient donc neuf ans avant l'invention du roi Syei tjong. Je n'ai pu trouver l'explication de cette contradiction qui infirme les assertions du décret de 1446 et de la préface de Tjyeng Rin tji ; le roi Syei tjong se serait-il donc faussement attribué l'honneur d'avoir trouvé le moyen d'écrire la langue coréenne et de transcrire les sons des caractères chinois ? les contemporains et la postérité se seraient-ils mis d'accord pour faire gloire à ce prince de l'invention d'autrui ? Cela est invraisemblable. On peut remarquer que neuf ans seulement séparent les deux dates en question, et qu'en 1434 Syei tjong était déjà sur le trône depuis seize ans ; il ne me semble pas qu'il y ait de raison suffisante pour lui dénier le mérite que les Coréens lui ont reconnu. Quoi qu'il en soit, la difficulté subsite entière et ne pourra être levée que par la découverte de nouveaux documents.

En résumé, la Corée ancienne n'a pas possédé d'écriture nationale, les idéogrammes chinois introduits de bonne heure dans le Ko kou rye et dans les établissements de la dynastie des Han, 漢, ne se sont répandus que beaucoup plus tard, à partir de la fin du IVe siècle dans

les états indigènes du sud, Piăk tjyei, Ka rak, Sin ra Assez rapidement la langue chinoise est devenue la langue écrite de tout le pays, et elle a conservé cette position jusqu' aujourd'hui. Syel Tchong a eu l'idée d'employer des caractères chinois ou semi-chinois avec une valeur phonétique pour noter les particules de la langue indigène ; cette invention qui est de la fin du VIIe siècle, constitue la première tentative pour écrire la langue coréenne ; l'écriture de Syel Tchong, bien qu'employée encore maintenant dans les tribunaux et les yamens, n'a jamais pris un grand développement et n'a joué aucun rôle littéraire. Enfin l'alphabet, inspiré de l'alphabet sanscrit, est dû vraisemblablement au roi Syei tjong. Malgré sa simplicité, il n'a eu qu'un succès médiocre et n'a été employé que par le peuple ; toujours les lettrés lui ont préféré les idéogrammes, instrument délicat et précis, et se sont servi de la langue chinoise raffinée et savante, plutôt que de la langue coréenne, restée diffuse et pauvre.

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TENRIKYŌ;

OR

THE TEACHING OF THE HEAVENLY REASON.

By Rev. D. C. Greene, D.D.

[*Read March 13th and May 22nd*, 1895.]

Shintōism, though possibly not the original religion of Japan, is the legitimate successor of that rudimentary faith and the recognized heir to its privileges. It seems to have held undisputed possession of the ground when Buddhism first claimed the attention of the Japanese people. Men had not yet learned to philosophize upon religious subjects and the need of organization appears to have been but feebly felt. With the advent of Buddhism, however, attempts were made from time to time to interpret the old Shintō in the light of Buddhistic philosophy. These attempts at interpretation resulted in various schools, among which were the Ryōbu Shintō of the ninth century, the Yuitsu Shintō of the fifteenth and the Deguchi Shintō of the seventeenth.

Again, within the Meiji Period, yielding to the spirit of organization which has wrought so powerfully in Japanese society of late years, many sects have arisen. The names, at least, of the Kurozumi Kyōkwai, the Remmon Kyōkwai and such pilgrim societies as the Mitake Kō, the Fuji Kō, etc., are familiar to all who have much to do with the Japanese people. Some of these societies

originated in the remote past, but would appear to have been until recently schools, or clubs, rather than sects. Now, however, the need of a legal status has led to a stiffening of the lines of organization and has given to many, if not to all, a distinctly sectarian character. In some cases the effort to secure government recognition has produced such an emphasis upon the merits of individual sects as to imply a denial of the claims of others. These irregular sects are looked upon with marked disfavor by the upholders of the Pure Shintō; but they are very numerous. A book recently published in the interest of Shintō orthodoxy enumerates not less than twenty of these objectionable organizations, and I think the number is increasing. They are an important feature of the religious life of Japan and are worthy of careful study.

Among these heretical bodies, perhaps the most prosperous and assertive is the Tenri Kyōkwai, that is say, "The Church of the Heavenly Reason." Viewed from one side, it appears to represent in an intense form a reaction from the allegorizing tendency of modern Shintō scholars; but as will appear later on, it has by no means successfully resisted the influence of modern civilization. The story of the growth of this sect possesses much interest, not merely from the light it sheds upon the religious condition of the mass of the Japanese people, but also because of certain psychological phenomena which have been associated with it and which have exerted in the past and, indeed still exert, a powerful influence upon the religious life of Japan.

Materials for the study of this sect are fairly abundant, notwithstanding the fact that the persistent opposition of both orthodox Shintōists and the Buddhist priesthood has led to an attempt to keep its sacred writings from profane eyes. Manuscript copies of these writings, while difficult to procure, are yet obtainable, although, so far as I am aware, nothing but twelve hymns and a few

pilgrim songs have been printed. Besides a copy of these scriptures and hymns, I have secured reports of some fifteen sermons preached in six different chapels in Tōkyō, Kyōtō, and Kōbe. I have also visited the chief temple of the sect in the village of Mishima, about six miles south of Nara, the old capital of Japan. The priests in Tōkyō were at first suspicious and reticent, but eventually I obtained from their superiors at Mishima, on my assuring them of my freedom from any desire to ridicule their faith, an introduction for myself and a Japanese friend to the principal preacher in Tōkyō, which has been of no little service.

In addition to the information thus obtained, I have gained much from tracts and magazine articles prepared by Buddhist priests and others for the purpose of staying the rapid progress of this notable enemy; for the Tenrikyō looks forward to the time when it shall be the dominant faith in the Empire and claims from its adherents an exclusive allegiance quite foreign to the usual practice of Japanese religionists. Among these I have been able to examine the following, viz.:—

(*a*)—The Nihon Kokkyō Daidō Sōshi, Dec. 25th, 1893, an article, entitled "Tenrikyō wo Ronzu" (Concerning Tenrikyō). This article was manifestly written after much careful investigation and is very valuable.

(*b*)—Bukkyō (Buddhism) Feb. 5th, 1894, article entitled, "Isshu no Kwaikyo," *i. e.*, An Extraordinary Religion. This article is really a review of the preceding and has little independent value, save as indicating the deep interest taken in the subject by the Buddhist priesthood. Both this and the preceding magazine have a high place in the current Buddhist literature and the opinions which they express always deserve attention.

(*c*)—Shinri no Saiban, *i. e.*, The Trial of the Truth. This is a tract of 100 pages, in which the examination of the Tenrikyō is carried on in the form of trial before a

criminal court. The defendant, Tenrikyō, is charged by the complainant, Japanese Society, with being a disturber of the peace, etc. The judge, prosecuting attorney, witnesses, and all the more prominent technicalities of the court-room have their place in this little book, and on the whole the plan is well sustained to the end. The writer, however, shows his strong bias too plainly to make his work of much value aside from a few facts which he incidentally brings out. Its author is Mr. Kaneko Dōsen, of Kawasaki Machi, Kobe. It was issued in June, 1893.

(*d*)—Tenrinō Bemmo, *i. e.* 'Against the Kings of the Heavenly Changes,' a tract of sixty-five pages published by the house called, Hōzōkwan in Kyōto. Its author is a Mr. Haneda Bummei.

(*e*)—Benseki Tenrikyō, *i. e.*, 'An Exposure of the Tenrikyō,' published by Miura Kensuke, Nagoya, Sept., 1893.

(*f*)—Tenrikyō Taiji, *i. e.*, 'The Extermination of the Tenrikyō,' Kyōto, Gōhō Kwan, May, 1894.

(*g*)—Kokoro no Kagami, 'A Mirror of the Heart,' with the sub-title, Tenrikyō Taiji, *i. e.*, 'The Extermination of Tenrikyō,' Kyōto, Gōhō Kwan, March, 1894. This book purports to be written by a Shintō scholar, but it is published by a famous Buddhist house. There are eighty-four pages. The writer seems to have had some unusual sources of information.

(*h*)—Inshi Juichi Kyōkwai, *i. e.*, 'Eleven Irregular Sects,' while the name of this book refers to only eleven sects, an appendix includes notice of nine others. This is a sort of encyclopedia of the irregular Shintō sects and is a most valuable starting point for any investigations regarding them.

These polemical treatises are all of them, apparently, by men of a good degree of education and present a striking contrast to the writings of the organization which they earnestly oppose.

In my investigations, I have received great help from my friend Mr. Rokotaro Nakamura and also from Prof. Takayoshi Matsuyama of the Dōshisha. The latter accompanied me on my visit to Mishima and has given me many valuable suggestions. President Kozaki of the Dōshisha and the Rev. M. L. Gordon, D. D., have also given me important aid.

The Origin of the Tenrikyō.

Nakayama Miki, the founder of the Tenrikyō, was born in the village of Mimita in the district of Yamabe in the province of Yamato, in the year 1798. Her maiden name was Maekawa. At the age of thirteen she married a farmer named Nakayama, who lived in the neighboring village of Mishima. She is represented as having been a most industrious woman. Besides assisting her husband in the ordinary work of the field, she busied herself in making straps for sandals and clogs; but in spite of her efforts the family was still poor. Some of her Buddhist opponents assert that she was a person of low morals and that her name is borne upon the police records in connection with charges of gross immorality. The critic who brings this charge gives also what purports to be the defence made by her friends. They admit, we are told, that she was placed under arrest and kept for some time in imprisonment, but claim that it was a matter of religious persecution. It is quite probable that the charge is without substantial foundation, and that the defence is a product of the critic's imagination, though it is by no means impossible that Omiki did suffer from persecution. There is, certainly, reason to believe that some of her followers have done so. Whatever may be the truth about these charges, Omiki would appear to have lived quite up to the standard of her neighbors and even to have gained from them much respect and great praise for her kindness of heart and self-forgetfulness.

At the age of thirty-two she had had three children, all of whom were living. In the same village there lived a poor woman, also the mother of three children, who was sorely ill with beriberi,[1] and unable to nourish her youngest child. Omiki's sympathetic heart was touched and she offered to take the child and rear it with her own children. Her offer was accepted; the child was given over into her charge and received its full measure of care and affection. One day on returning from the field, Omiki found to her astonishment and grief, that the babe was broken out with the small-pox in its most dreaded form. She felt that the disease indicated some serious lack of faithfulness on her part toward the child and its mother, and that if it should be followed by death, she could never atone for her disloyalty. She, therefore, determined to leave no stone unturned to save her little charge. She called in the village doctors, but they could give no encouragement nor relief and declared the child must die. Omiki, however, was a woman of strong faith and decided to claim the help of the higher powers. She visited all the temples of the vicinity, both Shintō and Buddhist, with perfect impartiality, and everywhere prayed with her whole heart for the recovery of the child. In the ecstasy of her grief, she even offered to surrender two of her own children, if only her foster child might be saved and the reproach of disloyalty taken away. The story tells us that her prayer was answered. The sick child was healed and lived to to a ripe age. Not long after, one of her own children, a daughter, sickened and died. Two years later, a second daughter was born, but she too was soon taken away, as was supposed, to complete the sacrifice which Omiki must pay for the redemption of her foster child.

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[1] See Transactions, vol. vi. i. art., 'Kakke' for an account of this disease.

However, it seems to have been thought a sign of special favor, both by Omiki and her neighbors, that the Gods while accepting the vow should have waited two years for the birth of the second daughter, rather than take one of the sons.

In her fortieth year, one of the sons was troubled by a painful ulcer on his foot. His parents applied to a priest of the class called *yamabushi* who by means of prayers and incantations brought, we are told, a measure of relief. The pain, however, soon returned and a second appeal to the *yamabushi* bringing only temporary relief, aid was sought from the leader of a pilgrim society who was reputed to be skilled in healing diseases by means of the *gohei*, in other words, by putting the patients into a trance in connection with a ceremony in which the *gohei* holds a prominent place. This ceremony is sometimes called *kamioroshi*,[2] *i. e.*, bringing down the gods, and was not long since minutely described by Mr. Percival Lowell in a paper read before this Society.

As regards the effect upon the son, the history is not quite clear, but the impression is left that his ulcer was healed. The mother, however, went into a trance which lasted three days. At the close of this period, she was seized with a frenzy which was supposed to indicate the presence of a deity. This deity eventually declared himself to be no other than Kuni-toko-tachi-no Mikoto, the first of the deities mentioned in the second section of the Kojiki, or to borrow Prof. Chamberlain's phrase,[3] His Earthly-eternally-standing Augustness. After causing much distress, this rough deity departed with the remark that he was coming again. There was a brief

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[2] See Mr. Percival Lowell's description of this ceremony, vol. xxi, p. 106, art., Esoteric Shintōism.

[3] Vol. x. Supplement, p. 16.

interval of quiet, but soon Omiki went into convulsions for a second time, though whether these were at the outset caused by Kuni-toko-tachi-no Mikoto or not, we are left in doubt; at all events, a voice was soon heard to proclaim that Omotaru no Mikoto was honoring Omiki with his presence, that is to say, His Perfect-exterior Augustness, if we follow the Kojiki,[4] but Her Weighty Augustness, if we follow Omiki's teaching. He, or she, was succeeded by eight other deities of whom the last were Izanagi and Izanami no Mikoto.[5]

The demand was now made that Omiki's person, her family, and the house, including its surroundings, should be devoted to the service of the ten Gods. Omiki, who seems to have partially retained her consciousness and to have been terribly frightened by her experiences, begged hard to be spared an honor which involved such rough treatment. At this the spokesman of the Gods became very angry and declared that while, if she freely surrendered herself and her family, she would be the instrument of salvation to 3,000, nay, 6,000 worlds: if she did not thus surrender herself, her family and its belongings would be utterly destroyed. The husband then saw it was useless to contend against the determined purpose of these ten deities who opposed him with a solid front and yielded to the demand.

The order was now given that the place should take the name of the Ten Gods, and, that the same name should be given to Omiki, the first time, we are told, that so divine a name was ever given to man. If this name were to be translated according to the Chinese characters used to represent it, it would become in English, Their Augustnesses of the Heavenly Changes; but it is evident that the syllable *ten* was not that meaning "heaven" (天). It

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[4] Ibid p. 17. [5] Ibid p. 18.

was rather that of such phrases as *tenyaku* (轉役) and *tenkwai* (轉會) which means "to change." The *rin* might then be rendered "to turn" or "to alternate," and thus we should have the name, Their Augustnesses, the Kings of the Changing Turns, in allusion to the series of visitations which was to furnish the starting point for the new religion. The historian was also apparently guilty of confusing two other characters representing the same sound but having very different meanings; at least from the use of *rin*, (輪) "a wheel," or revolution, he passes to the thought represented by *rin*, (倫) a relation, found in such phrases as *gorin*, the five relations of human life, without adequate warning, and then goes on to show that it was by no means an unreasonable evolution which led to the substitution of the character 理 *ri*, "reason."

In view of the widespread belief that trances such as the one above described are due to the incarnation of some deity and that the voice of the subject is, for the time being, the organ of that deity, it was a matter of course that Omiki should have been regarded as a special favorite of the Gods. Her neighbors would seem to have been predisposed to this faith because of the repute for sanctity which she had previously acquired. Since the deity was incarnate in her, the message which came from her lips was a divine message and this declared her to be specially inspired not merely now but for life.

The thought of founding a new sect did not arise at once. Omiki and her immediate followers undoubtedly expected easy recognition from all quarters. It was only, we may assume, when met by ridicule and contempt from both Shintō and Buddhist priests that the lines of demarcation began to gain definiteness. Gradually what was at first only a natural *esprit de corps* hardened into a sectarianism of a more or less exclusive sort. It is even asserted by some critics that many of the Tenrikyō believers have renounced their connection with their

amily temples and abandoned the ancestral tablets deposited in them. How far this may be true, it is impossible to say, but that it can be said at all is evidence of a degree of exclusiveness quite unusual in Japan. With every success the sense of a special responsibility would seemed to have deepened until now, its believers look forward, not merely to the conquest of Japan, but of the world.

Since the occasion of this revelation was an appeal to the Gods for relief from suffering, it was natural that the emphasis of the teaching should be upon this power to heal diseases by divine help. This emphasis has been faithfully maintained in its subsequent history; but the treatment of this branch of my subject must be postponed to a later section of my essay.

In spite of the terrors of that day, Omiki lived and taught for fifty years. She died at the advanced age of eighty-nine, October 26th, 1887. After a funeral the magnificence of which is attested by photographs taken at the time, her remains were interred on the top of a low hill overlooking the village of Mishima. The tomb is arranged after the fashion of those of the emperors, so common about Kyōto. A mound of earth is raised over the grave, perhaps, seven or eight feet high, and is thickly covered with young pines. This mound is enclosed in a square formed by neatly turfed banks surmounted by a hedge. This square has a substantial gate on the side which looks toward the temple. The whole hillside is laid out as a park and planted with ornamental trees and shrubs, among which cherry trees predominate. A broad pathway leads by easy grades to the tomb. No little expense has been spent upon the park and its accessories and, though now painfully new, it will in a few years present an attractive aspect, especially when the cherries are in bloom.

Six months after the death of its founder, the Tenri Kōkywai received the recognition of the government, through

the appropriate bureau of the Home Office. With regard to the last fifty years of Omiki's life, I have little information. There are reports which indicate much opposition, if not bitter persecution. In some prefectures the propagation of her doctrines is said to have been strictly prohibited.

Thus far I have followed mainly, the story current among the adherents of the Tenrikyō. Apart from its supernatural features, it is accepted as substantially true even by the bitter opponents of the teaching which it introduces, though some attempt to minimize Omiki's share in the building up of the new religion and claim that the movement is purely artificial and the work of designing men. This is the view taken by the author of the tract called "The Mirror of the Heart." He maintains that certain men of evil disposition simply availed themselves of the reputation for sanctity which Omiki had gained among her neighbors as a foundation upon which to build a structure essentially their own. It would be difficult to definitely disprove this theory, but yet I think few who carefully examine the subject will be able to accept it. The story as it stands is on the whole far easier to believe, though we may, and must, allow for more or less distortion of facts and many mistaken inferences. As we proceed, we shall see that the wider outlook which has come with the growing prosperity of the movement has led the present leaders to smooth down some roughnesses and to accommodate themselves to the stricter demands which grow out of the increasing influence of the public schools; but there is little reason to believe that it is, in the main, other than the product of a sincere faith.

The growth of the sect has been very rapid, especially of recent years. In April, 1894, the priests of the chief temple claimed 10,000 priests and preachers and 1,400,000 adherents. Other estimates place the number of adherents

as high as 2,000,000. They are found all over Japan, indeed, it is said that there is only one prefecture where this new faith has no representatives.

Omiki was succeeded by one of her sons and now a grandson wields the sceptre of authority and lives in some state in Mishima. The adherents, though mostly from the ignorant and poor, possess in the aggregate considerable property which they contribute with great generosity. It is reported that when a few years ago the wealthy men of Japan were vying with one another in their gifts for coast defence, the head priest of the Tenri Kyōkwai offered yen 50,000, in behalf of that organization.

So far, there seems to have been but little loss from schism, but there has been one secession. It resulted, according to the "*Inshi Juichi Kyōkwai*," in the formation of the Tenrin (天 輪) Kyōkwai, that is, The Church of the Heavenly Changes, which also looks back to Omiki as its great prophetess. When or for what reasons the separation took place, I have been unable to ascertain with any definiteness; but the statement that it arose from personal jealousy is given in the book to which I have already referred. The similarity of the names and also of the doctrinal belief has led to considerable confusion, but the two bodies are organically distinct.

The Cosmogony.

Naturally the rough deities who so rudely forced themselves upon Omiki's hospitality were regarded by her as the Gods *par excellence*. While she was catholic enough to admit there might be other gods—that in this wide world there might be other ways of deliverence from sin and disease (see Hymn V. 1.), she asserted that the one safe and certain way was by favor of the Kings of the Heavenly Reason. These Kings were as follows, viz.:—

I.—Kuni-toko-tachi no Mikoto, i. e., His Earthly-eternally-standing Augustness who is represented as the

God of the essential principle of the earth. This view seems to have arisen from a confusion of the Japanese word *toko* 常 with the Chinese term *toku* 德 which is taken to mean essential principle. He is the God of the eye and of water in all its forms. He appears in the heavens as the moon and presides over the north. What the connection may be between the moon and the north is not stated, but it may be this, viz., that great stress is laid upon the primacy of the moon among the heavenly bodies while the north is apparently considered as the central point in the siderial universe. If this be the connection, it was of course purely subjective, but subjective considerations have no small place in this system.

II.—Omotaru no Mikoto, i. e., according to the usual interpretation of the Kojiki, His Perfect-exterior Augustness, but according to the new revelation, Her Weighty Augustness. She presides over fire and heat. She appears in the heavens as the sun and rules over the south. She is represented as a dragon with twelve heads and three tails. These twelve heads evidently symbolize the twelve months of the year and the twelve hours of the day of the old Japanese reckoning.

III.—Kuni-satsuchi no Mikoto,[6] i. e., His Augustness the Earthly Elder-of-the-Passes, according to our prophetess a female deity. She presides over metals; also over the skin and sinews in man and over all sorts of bindings and relationships. In the heavens she appears as the star Genjō.[7] She rules in the southeast. Her true form is that of the turtle.

IV.—Tsuku-yomu no Mikoto,[8] *i. e.*, His Darkness-piercing Augustness. This is the God of wood, of bones, and of framework. He appears in the heavens as the

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[6] Ibid p. 28.

[7] The stars Genjō and Shusei, I have not been able to identify.

[8] This deity is not in the list of the Kojiki.

star, Shusei, and presides over the northwest. His true form is that of the *ko*, a fish similar to the carp. He is identified with Hachiman and Shōtoku Taishi.[9]

V.—Kumo-yomi no Mikoto, *i. e.*, Her Cloud-darkness Augustness, or, as Omiki seemed to think, Her Cloud-reading Augustness. In the petition for government recognition, this name was dropped as being quite foreign to the Shintō Cosmogony, and that of Toyo-kumunu no Mikoto[10] substituted. The latter, according to Prof. Chamberlain's translation, with a change of the gender to suit the new revelation becomes Her Augustness the Luxuriant-integrating Lady. In man she presides over the alimentary processes, and in general, over the evaporation and condensation of water. She appears in the heavens as the morning star and rules over the east. Her earthly symbol is the eel. She is identified with Monshu Bōsatsu,[11] Yakushi Nyorai,[12] and Ryuō Shinnō.[13]

These five deities preside over the Gorin, *i. e.*, the Five Relations of Chinese ethical philosophy.

VI.—Kashikone no Mikoto,[14] *i. e.*, according to the Kojiki, Her Augustness the Awful Lady, the consort of Omotaru no Mikoto, but according to the new teaching, a male deity, who presides over the inspiration and expiration of the breath and over wind. His earthly symbol is

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[9] Shōtōku Taishi (A. D. 573–621) is the posthumous name given to Umado Ōji, a prince to whose patronage the early success of Japanese Buddhism is largely attributable. He is reverenced by all sects.

[10] See vol. x., Sup., p. 16.

[11] Bodhisattva Manjushiri, the apotheosis of transcendental wisdom. His image is usually seated on the right hand of Shaka.

[12] Bhaishajyaguru, literally, the Healing Buddha.

[13] Prince of Dragon Kings, a sea god adopted by certain Buddhist sects. He is said to have the face of a man but the body of a dragon.

[14] Vol. x. Sup., p. 17.

the flounder. This association with the flounder is due, apparently, to the resemblance of that fish to a fan, the *uchiwa*, which naturally suggests air in motion. He is identified with Dainichi Nyōrai[15] and Enkō Daishi.[16]

VII.—Taishoku Tennō. The interpretation of this name would seem to be His Augustness the Great-eating Heavenly King. This name is thought to be a corruption of that of a Buddhist divinity, Tai Shaku Ten, of whom I can get little information. In the petition for government recognition, this deity was dropped from the list, and as a substitute Oto-no-ji[17] no Mikoto was added. The interpretation of this name is, His Augustness the Elder of the Great Place. He presides over the sundering of relationships of all kinds, but especially that between parent and child at birth and between soul and body at death, also over cutting instruments. His symbol is the poisonous fish called *fugu* (tetrodon hyxtris.) He is identified with Kyoku-uzo Bōsatsu, Myōken Bōsatsu,[18] etc.

VIII.—Otonobe no Mikoto,[19] His Augustness the Lord of the Great Place. Here again the prophetess dares to differ with the Kojiki, which describes this as a female deity. He presides over birth and production in general. His place is in the western heaven, where he appears as

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[15] Vairôtchana Tathagatâ, a member of the Buddhist trinity, the personification of wisdom and purity. Nyorai, i. e., Tathagatâ is often translated 'Blessed.'

[16] Enkō Daishi, the posthumous title of the famous priest, Genku (A. D. 1132–1211), who founded the Jōdō sect.

[17] Vol. x. Sup., p. 17.

[18] Kyoku-uzō, or Kokuzō, Bōsatsu is a Bodhisattva especially reverenced by the Nichiren sect. Myōken Bōsatsu, also a favorite with the Nichiren sect, is by some at least associated with the North Star.

[19] Vol. x. Sup., p. 17.

the evening star. His symbol is a black snake. He is identified with Fudō Myō-ō,[20] Kōbō Daishi, En no Gyōsha, etc.

IX.—Izanagi no Mikoto,[21] His Augustness the male Deity who Invites. He presides over paternity. He appears in the heavens as the star, Tanabata, the Weaver, the Vega in western terminology. His form is that of the merman. He is identified with the deity of the inner shrine of the great temple at Ise.

X.—Izanagi no[21] Mikoto, Her Augustness the female deity who invites. She presides over maternity, the germination of seeds, the fields of sprouting rice, etc. Her form is that of a white snake. She is also associated with the star Vega and is identified with the deity of the outer shrine at Ise.

Since these ten deities represent the heavenly reason, they are called collectively Tenri Ō no Mikoto, Their Augustnesses the Kings of the Heavenly Reason. We are taught, however, that of these deities the first two are the chief. The others play a very subordinate part, unless we except Izanagi and Izanami no Mikoto, who became, as we shall see, the immediate ancestors of the human race and in consequence of their direct relation to man gain special distinction. The other six are almost totally ignored in the later literature and may perhaps be considered as merely *dî emeriti* in view of services rendered in connection with the creation of man.

When Kuni-toko-tachi no Mikoto is first introduced upon the scene, with his consort, Omotaru no Mikoto, the world was one immense mud sea. The two deities

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[20] Fudō Miyō-ō (Sanscrit Achala, immoveable) is the Brahminical god Siva. He is represented with a short sword in his right hand to frighten evil doers and a rope in his left with which to bind them.

[21] For an account of these two important deities see vol. x. Sup. p. 18.

are represented as suffering from ennui and as having determined to seek relief in the creation of man. Some of the lower animals were in existence, it would appear, notwithstanding the fact that the definite statements of the record would imply that they came into being, as an incident to the creation of man, at a much later stage in the creative movement. The two deities resolved to look about them for suggestions as to the details of the prospective human frame. These suggestions came to them from the fish and reptiles mentioned above as symbolizing the eight subordinate deities. Thus, for example, the turtle, the symbol of Kuni-satsuchi no Mikoto, suggested the strength of the sinews as well as the protection to be afforded by the skin. A bony fish suggested the framework of bones in the human body, etc. When the plan was complete, Izanagi and Izanami no Mikoto were fixed upon as the parents of the human race, and in due time Izanami gave birth to 999,999 pigmies six-tenths of an inch in height. In the course of ninety-nine years these offspring grew to be four inches tall and then died. Later on a similar number of pigmies was born who in ninety-nine years grew to be five inches tall and then died. This gradual growth rejoiced the heart of Izanami and she laughed for joy, saying, "If they have already attained the height of five inches, they will in due time become men of five feet stature. Some of the Buddhist critics pronounce these offspring of Izanami lampreys, but the manuscript in my hands and which appears to be authentic, leaves the impression that they were pigmies in human form. It is possible that this may be a point where to escape ridicule, the text has been amended, though as regards other points where criticism has led to changes, my text adheres to the old form.

From these nameless beings, for at this stage Izanami died, the bulk of the lower animals were produced

After 9,999 years these pigmies all died and there seems to have been left no one to succeed them, only the original pair of deities; but in spite of this catastrophic destruction of life, the evolution in some way went forward and the ancestors of man advanced in height a little over half an inch in each generation. For a time five males and five females were born in each generation. The next advance was to birth by twins and the stature became three feet. By this time the world had become in large degree fitted for the home of mankind. The evolution continued by regular stages until the normal height of man became five feet and the world assumed its present aspect.

The Literature of the Tenrikyō.

As has been already intimated, the principal literature of the Tenrikyō exists only in manuscript. It comprises, that is, my own copy, sixty-one closely written pages. In view of the wide territory over which the believers are scattered and the activity of the priests, the number of copies of these scriptures in existence must be very large. Reasoning *à priori*, one would conclude that there must be considerable variation in the readings of these many hundred copies, but of this I can offer no testimony from personal observation. In spite of considerable effort, I have failed to secure more than one copy. There is, however, evidence of the existence of such variations. It is found in some of the anti-Tenrikyō literature. Such passages as the one regarding the development of the human race to which I have referred would seem to be in a different form in my copy from that which existed in the copy upon which some, at least, of the criticisms of Buddhist writers are based. It would appear, also, that some of the more recent copies have been brought into conformity with the petition for government recognition, in the matter of the names of the Ten

Gods. It would be interesting and useful to compare such variant copies, because it is probable that other traces of a rationalistic movement would be found; for it is evident that rationalization has begun its work.

The style of these writings is such as might be expected from uneducated men. It is a mixture of the ordinary book language and a provincial colloquial, with here and there phrases from the modern letter writers so much in vogue among the lower classes. Aside from this conglomerate style, the ill-education of the writers is indicated bv numerous mistakes both in the use of the *kana* and of the Chinese ideographs. The distinction of long and short vowels, too, is often ignored and important particles are often wanting, or they are interchanged in a most confusing manner. Cases are by no means rare in which the writer is evidently misled by the resemblance of the *on* (the Japanese prononciation of the Chinese word for which the character stands) of one ideograph to the *kun* (the Japanese translation) of another. For example 世 is often used for 様 and in one or two cases there seems to be suggested a connection between the Chinese phrase *yō-ki* (陽氣), cheerfulness, and the Japanese adjective *yoki*, good.

A part of these peculiarities may be accounted for on the supposition that a considerable portion of the scriptures consists of the reports of lectures, or sermons, of Omiki taken down by an unpracticed hand without careful revision. The speaker most certainly spoke idiomatic Japanese, though doubtless not without faults. She must have used the local dialect in its current form, with, perhaps, occasional phrases from books, such as she had frequently heard from the Shintō and Buddhist preachers. In the process of reporting, some of the colloquial idioms probably gave place to equivalent expressions in the book language, which often have the advantage of brevity. The loss of particles may with much probability be

traced to the omissions of a rapid writer, at least very many of them may. They are of such a sort, oftentimes, as could hardly be accounted for on any other theory —they are the result of stress of some sort. In some cases, no doubt, these omissions and confusions may be owing to the fault of later copyists, but on this point judgment must be reserved until opportunity is offered for the collation of a considerable number of manuscripts.

This disordered condition of the text renders the work of interpretation very difficult. At times the only reliance is upon conjecture, but numerous as such troublesome passages are, they do not seriously obscure the general teaching. Naturally, this obscurity is more perplexing in the case of the hymns, because there is little help from the context, and the loss of a line, or phrase, may mean the loss of the entire thought; but even here the general thought is usually fairly plain.

The scriptures consist of the reports of four sermons; twelve hymns (Kagura Uta); An Account of the Origin of the Gods, *i. e.* the story of Omiki, (Kamisama no Yurai); and the Ancient Record of the Gods (Kamisama no Koki), upon which I have relied in writing out the account of the Cosmogony. The story of Omiki has already been given, and I have noted my conviction that while the prejudices of an untutored and superstitious mind are plainly revealed, they do not seriously distort the facts which are the main matter of the record. It is to this story that we must look for the first direct impulse which gave rise to this important movement. To the sermons, however, we must look for what is not less important, namely, a picture of the mind before which these facts were presented, and which, by virtue of its own condition, clothed them with a supernatural aspect.

As was to be expected, we find evidence of a mind utterly without culture. Its workings are irregular, pre-

senting no indication of self-control. So extreme is this irregularity, that the impulse to ascribe it to insanity is very strong; yet on the whole it does not go beyond what might fairly be expected in the case of one born before the days of common schools and who had lived all her life within the narrow circle of a farming village. It may well be that the strain upon her nerves produced by her experiences had weakened still further the power of connected thought; yet there is no evidence, I think, that these sermons are the product of a deranged mind. At this point we must remind ourselves, also, that Omiki does not speak to us directly, but through the medium of reporters no better educated than herself, and who may not improbaly be supposed, in their more or less abridged reports, to have failed to do full justice to her discourses. It was almost inevitable that she should venture to pass somewhat abruptly from one subject to another, because of her knowledge that her whole life was intimately known to those to whom she spoke, and that her mental attitude, both as regards religious and secular affairs, was essentially the same as theirs. She spoke almost exclusively to those of her own station, to men and women whose mental processes were as irregular as her own. She was, it is true, by no means without hopes that she might sometime gain a hearing among the upper classes, but as a matter of fact she did not, and it was a source of great regret to her that the way to their hearts was not open. She spoke to the poor and the uneducated and in such a way as to win their confidence and respect. She asserts with emphasis her claims as a divine teacher, and calls to her hearers to accept the new doctrine of deliverance from trouble and disease which she preached. She urged them, too, to abandon sin and lead upright lives; indeed she declares that it is useless to seek deliverance without repentance and reformation of conduct.

I shall endeavour later to give an analysis of her teaching, and will content myself here with a few extracts from these sermons, which will indicate their general style. A few of these are interesting and, perhaps, I may say striking, when we consider the source from which they come.

The first passage which I will quote is the introduction to the first sermon.

"If one looks over the whole universe of 10,000 worlds, there is no one to be found who has understanding [*i. e.*, apparently, regarding the origin of the universe]. This was to be expected, for they have never been told. It is not the fault of men that they do not know, not at all. Now, however, the Gods have appeared in the external world and are explaining all things to men. Men call this place the Divine Region (*Kamigata*) of Yamato, but they probably do not know its origin. If they once hear the story of its origin, they will become absorbingly interested (*koishiku naru*). If you want to hear, inquire. If you will come, I will tell you. If I tell you, the whole world will rejoice. Since all are eager for deliverance, the heart gradually becomes joyful, the whole world becomes prosperous. In the future all will engage in *kagura tsutome*,—will as one company offer their worship. If all as one company engage in the service, you will rejoice and the Gods will rejoice. If the hearts of the Gods rejoice, all things will be produced in abundance. If you desire this joyous productivity, engage in the *kagura tsutome* and in the dance. Now quickly begin the dancing. At the signal for dancing, don't say this is strange and reject it as a trivial thing. When the appointed month comes round you will understand. When the day comes, you will understand something, you may be sure. When it does come, what feelings you will have! You will be profoundly inpressed. The way of the world is to see and then explain. All these things, I explain before they are seen, mind you! * * *"

"In the future, the hearts of the upper classes will become calm and be at peace [with us]."

Here we see evidence of Omiki's sensitiveness to the contempt of the upper classes. She returns to this subject frequently and maintains, as here, that the time is coming when their respect will be secured.

"This universe is governed by law. All things are governed by the law of song—it is not by the putting forth of the hand, not even by speaking with the mouth. Govern by the future."

This last clause seems to mean that her disciples must govern themselves by a faith in the Gods, which would enable them to recognize the fact that even the contempt of the haughty classes would in due time be turned into respect.

"All disease is from the heart."

"Hitherto, as men have not heard the voice of the Gods, they of necessity have represented them in a material form [I take this to be the meaning of the passage, *omote ye arawashita nari*]. So great is the regret of the Gods that from this time forth there is no need of physicians and medicine. Now don't think this is the ordinary talk of men. Everything whatsoever we control by means of songs."

"Although this has ever been the Universe of the Gods, now for the first time have they a mediator. Now the men of the world will say, 'This is ridiculous.' However they may laugh, this is the best [teaching] (*ichiban*). In the world, they are doubtless saying, 'What are these people doing?' but the laughter of men is the pleasure of the Gods."

The following passages are from the early part of the second sermon :—

"Though the moon desired as quickly as possible to make known her sincere mercy, these upper classes did not know it. Each one was thinking his own thoughts;

but in the path which is manifest to the moon and the sun there are fearful and dangerous places. The moon and the sun are anxious to make known this path as quickly as may be. This is just as parents are anxious about the dangerous roads their children travel. The upper classes do not know this and are thoughtlessly living on."

"If your hearts be sincere, ask quickly for anything. It will be promptly granted—anything whatever. Don't doubt this. Though the moon and the sun are so urgent [*i. e.*, so anxious to help men], the bystanders are saying, 'Why are these people so elated?"

The following passage from the third sermon teaches that men must co-operate with the Gods in this work of moral reformation :—

"This impatience of the Gods is due to their desire to put a pillar in the heart of man. Though they long to put up this pillar in the heart, they cannot see where to place it, because the water is not clear. Quickly find a way of purifying this water. Make it clear by using a sieve and sand. The heart and the mouth, they are the sand and the sieve. If you understand this, put in place this pillar of the heart. If this pillar be once in place, the world will certainly be at peace."

The Hymns.

As has been already noted, the hymns are the only portion of the sacred writings which has been printed. It is, therefore, natural that much interest, both on the part of believers and critics, should center in them. They are described as "The Kagura Hymns," or often as "The Twelve Hymns." Occasionally in the poetical prayers of the irregular Shintō sects, there is so much of sustained and noble imagery as to demand a metrical translation. Such, however, is not the case with these hymns as a whole, or even with any one entire hymn, though a few stanzas here and there are far above the general level.

There is little in their form to suggest an attempt at rhythm, unless it be a certain balancing of clauses which at first sight resembles the parallelism of the Hebrew Psalms, but a closer examination shows that the resemblance is superficial and is confined to the form—is sometimes merely mechanical. This balancing of clauses can only be represented very imperfectly in an English translation because of the different order of thought. The language of these hymns is not less homely than that of the discourses of Omiki and their interpretation is beset with no fewer difficulties. A considerable number of passages which were undoubtedly plain enough at the time when they were (probably) improvised, are almost meaningless as they stand, *i. e.*, while they originally took on a meaning from the circumstances under which they were uttered, now that these circumstances are forgotten, they remain a collection of disconnected sentences into which, though an active imagination can perhaps infuse a meaning, there will be no assurance that it coincides with the thought in the mind of the author.

Still, however broken and imperfect the form of these hymns may be, and however much they may have lost by separation from the incidents which called them forth, there are noble thoughts enough to account for the interest which they have excited and the hold they have gained upon the hearts of the believers.

The translation which follows is believed to be faithful, though it is confessedly and, I may say purposely, rough. The notes which are added will serve as a commentary and set forth what, after considerable study, I believe to be the true meaning.

One at least of the hymns has been set to music written both by the staff and the Tonic-sol-fa notation. This music was prepared by two of the principal bandmasters of the Japanese army.

THE KAGURA[22] HYMNS.

INTRODUCTORY VERSES.

Drive away evil and deliver us,
O August Kings of the Heavenly Principles!
Let me say a few words! Listen to the words of the Gods! Don't speak evil things [of this revelation]! Marriage was instituted in imitation of the heavens and the earth of this world.
The Gods are hastening to drive away evil and deliver all. O the Mound of the Sweet Dew![23]
Though we search through the universe of ten thousand worlds,
There is not one who understands [the true relation of the Gods to man].
This was natural, for there has been no one to explain.
It was no fault of men that they did not know.
Now the Gods have revealed themselves;
They are explaiuing all things.
Though men call this place the Divine Region of Yamato,
Its origin they do not know.
If one will hear about this origin, be he whom he may, he will become absorbingly interested.
If you want to hear, if you will come and inquire, I will tell you the origin of all things—everything.
When the Gods come forth and explain all things, the whole world will rejoice.
Since the deliverance of all things is hastening on,
The whole world begins to rejoice.

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[22] Kagura is the name given to a certain element of the Shintō worship. It includes the theatrical exhibitions in connection with the temples. With the Tenri Kyōkwai, however, it refers to the sacred dances in connection with which these hymns are sung.

[23] The Japanese term is *Kan-ro-dai*. It apparently refers to the spot where Izanagi and Izanami first met. See the section of this paper devoted to the worship of the Tenrikyō.

Hymn I. (*Hito kudari me*).

(1) The fertilizing in the First Month,[24]
Oh! how strange!
(2) If we with laughter receive this fertilization,
Oh! how delightful!
(3) Make steady your three year's heart.[25]
(4) [Thus] the society of the world,
(5) Will become prosperous.
(6) [Grain, etc.] will be produced without limit.
(7) If all sorts [of grain, etc.] be produced,
(8) Yamato will be prosperous.
(9) Come hither!
(10) The rate of production is fixed [*i. e.*, there need be no anxiety about the crops on the part of the faithful].

Hymn II.[26] (*Futa kudari me*).

(1) Clatter, Clatter! The beginning of the New Year's dances,
Oh! how delightful!

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[24] To what this refers is not quite clear, but it would seem to look forward to a time of such prosperity that even in the dead of winter the fields will yield rich fruit.

[25] The Japanese term is *sanzai*, but as no Chinese ideographs are used, the meaning is obscure. The traditional interpretation is embodied in my translation. The priests say this word refers to the fickleness of children, but a Japanese friend, for whose judgment I have great respect, identifies it with a word current among the lower classes, which means to scatter one's property, and hence, to carouse. If this latter view be correct the meaning would be, translating freely, "Give up carousing and become sober and sedate." This passage illustrates the perplexing condition of the text, in view of the absence of the determinative ideographs. However, there are not many other cases where there is so little to guide the judgment of the critic.

[26] This hymn was evidently written just before the building of the first temple.

(2) If this miraculous building be begun,
Oh! how prosperous [our sect will be]!
(3) [This prosperity] comes to the individual
(4) The world is made better.
(5) If all come to us,
(6) The root of rebellions will be cut off.
(7) If poverty be relieved,
(8) The root of diseases will be cut off.
(9) If the hearts of the people are steady,
(10) The region will be at peace.

HYMN III. (*Mi kudari me*).

(1) Hinomoto's Shoyashiki.[27]
Its place of service [*i. e.*, worship] is the foundation of the world
(2) As to this place of wondrous service,
Though we appeal to no one,
(3) All the world gathers,
Comes flocking together. This is strange.
(4) Welcome! Welcome!
Now true deliverance is coming
(5) We continually meet with contempt and reviling, but we give wondrous deliverance.
(6) Don't offer unreasonable petitions.
Come in simplicity of heart.

[Response.][28]

(7) As regards everything, from this time forth, in simplicity,
Relying upon the Gods, will we walk.

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[27] *Hinomoto* is the pure Japanese equivalent for the Sinico-Japanese name for Japan, the Source of the Sun. Its use is restricted to poetry. *Shoyashiki* is the old name of the village of Mishima.

[28] The stanzas 7–10 would appear to be included in the response.

(8) There is nothing so painful as disease.
I also will daily offer worship.
(9) Though I have hitherto worshipped,
The original Gods have I not known.
(10) Those who now reveal themselves
Are the true Gods without dispute.

HYMN IV. (*Yo kudari me*).

(1) Whatever men may say,
The Gods are looking upon us, be at peace.
(2) Let the hearts of the two[29] be at peace.
All things whatsoever will come to light.
(3) Look all of you, O ye bystanders!
Behold the working, the doing of the Gods!
(4) Night and day, ding dong, rubadub, we perform our service.
The neighborhood will be in commotion.
(5) Since deliverance is ever hastening,
Quickly become joyful. (*Yō ki ni narite koi.*)
(6) As to the villagers, we long to help them,
But they do not understand.
(7) All sorts of mutual help,
From the depths of your breasts think out.
(8) The root of disease is thoroughly torn out,
The heart gradually becomes joyous.

[Response, 9-10].

(9) Here is the Paradise of this world.
I, too, quickly, quickly, desire to come.
(10) Now within my heart,
Has it become perfectly pure. How grateful I am!

[29] The reference of the word *two* is obscure, but I think the stanza is to be understood as an exhortation to conjugal harmony.

HYMN V. (*Itsutsu kudari me*).

(1) Since the earth is wide,
There may be here and there other ways of deliverance.
(2) But the wondrous way is here.
There is deliverance both in pregnancy and small-pox.
(3) Water and the Gods are alike.
They wash away the filth of the heart.
(4) There is no man without desire,
But in the presence of the Gods there is no desire.
(5) However much one performs service,
The revealed happiness is in due proportion.
(6) Thoroughly forget your heart of cruelty;
Come with gentleness of heart.
(7) No hard service is exacted;
This is simply a place of deliverance.
(8) It is not Yamato alone;
This deliverance goes to all provinces.
(9) [Response] Here is the service of the world.
A wondrous place has been revealed.
However much one performs religious worship (*shinjin*),
It is by no means in vain.

HYMN VI. (*Mu kudari me*).

(1) The heart of man
is deeply skeptical,
(2) Since the Gods have offered wondrous deliverance
We can understand all things.
(3) All that is in the breast of the world
is reflected as in a mirror.
(4) You have indeed done well to come;
This is the place of deliverance.
(5) Whenever you share in the music or the dance,
Wonderful deliverance will follow.

(6) They come with all sorts of requests;
The ways of receiving are also a thousand.
(7) However much religious service be performed,
Faults must not be tolerated.
(8) But religious service must be performed;
Correct your faults!
(9) After having carried our worship thus far,
We must see the fruit.
(10) What you have just seen,
the fan ceremony, is wonderful in its efficacy,

HYMN VII.[30] (*Nana kudari me*).

(1) To speak one word is loyalty to the Gods.
It simply diffuses the fragrance [of our religion].
(2) If there be true sincerity (lit., a deep heart)
No one will prevent [such exhortation].
(3) According to the mind of the world,
there is no one who does not desire tillage land.
(4) If there be good land, with one accord,
All desire it, do they not?
(5) Every one without distinction
[will say] 'I, too, want that land.'
(6) Don't over urge the people and say 'do this' or 'do that.'
The decision must be left to the choice of each one.
(7) Tillage land is sought after,
Whatever the price may be.
(8) This yard is the tillage land of the Gods.
All seed sown here will spring up.

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[30] The general purport of this hymn is plainly an exhortation to missionary effort. There must be readiness to speak but without over-urging; the exhortation should be spontaneous like the fragrance of a flower, or the self-evident fertility of the soil: such an evidently sincere, though modest, effort at propagation will surely be efficacious.

(9) [Response 9–10] If this be the tillage land of the world.
I, too, will sow in abundance.
(10) All the world has come to sow seed.
Whoever has planted seed shall harvest without fertilizers.

HYMN VIII. (*Ya kudari me*).

(1) In this wide world and even in this province,
There are both stones and standing trees, are there not?
(2) Although we are engaged in this wondrous building,
We make no appeal to any one.
(3) As all gradually come flocking to us from the world,
This [work of building the *miya*] can be accomplished.
(4) Completely forgeting your heart of desire (*yoku no kokoro*),
Begin to establish a heart of virtue (*toku no kokoro*).
(5) However long we have delayed,
It is because we have not been working sincerely.
(6) Don't hurry thoughtlessly.
Think the matter over within the breast.
(7) After your hearts are once purified,
Then begin the building.
(8) Going far into the mountains,
I found both stones and standing trees.
(9) Though we think to cut these trees and bring these stones
It must be as the Gods will.
(10) Now the hearts of us all are thoroughly purified [i. e., have become clear.
as water does by settling].

HYMN. IX. (*Koko kudari me*).

(1) Walking all over the earth I deliver [men and collect] one sen or two sen [contributions].

(2) I will protect you from trouble.
Trust in the heart of the Gods.
(3) When we look into the heart of the world,
We see that desire is mingled there.
(4) If there be desire, I beg you to cause it to cease,
[Otherwise] there can be no acceptance with the Gods.
(5) Let every one without distinction,
Make steady his heart and come.
(6) I do not unreasonably ask you to come until you have made up your minds.
(7) Now certainly all—every one—
must make up his mind.
(8) Even in the mountains all about,
They worship the Lords of the Heavenly Principles.
(9) Here though they engage in worship,
There is no one who understands.
(10) Now since I call out the names of the Gods,
Quickly come hither to inquire.

HYMN X. (*To kudari me*).

(1) The heart of man is by no means easily understood.
(2) Though we are offering wondrous deliverance,
This is the first revelation of it.
(3) This mud in the water,
I want you quickly to remove.
(4) The endless desire [of our hearts] is muddy water.
The complete cleansing of the heart, this is supreme bliss (*Goku raku.*)
(5) This matter will ever be,
the theme of conversation.
(6) Though I have uttered cruel words,
It is because deliverance is urgent.
(7) Though I suffer, it is from my own heart—
It is self-reproach.
(8) Although disease is a distressing thing,
No one understands its source.

(9) Until now, no one at all
has known the source of disease.
(10) Now it is revealed;
The source of disease is in the heart.

HYMN XI. (*Jiu ichi kudari me*).

(1) In Shoyashiki of Hinomoto,
Establish the house of the Gods.
(2) Husbands and wives together serve the Gods,
This is the original germ (*mono dane*).
(3) If we look, the whole world gradually
by bringing earth [21] is coming to serve the Gods.
(4) Forgetting desire, serve the Gods;
This is the best fertilizer.
(5) It is an endless carrying of earth.
If there be still men [needed], I, too, will go.
(6) Since we do not unreasonably prevent any,
Whoever has the will, let him come.
(7) This is a wonderful carrying of earth,
Because it is a service to the Gods.
(8) By digging and carrying away the earth of the yard,
We merely change the place.
(9) That no one at all till now
Should have understood, what a pity!
(10) This year we did not fertilize the fields,
Yet we harvest in abundance, how delightful!
What a cause for gratitude!

HYMN XII. (*Jū ni kudari me*).

(1) First, by builders' estimates
All things are arranged.

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[21] The reference here is to a kind of "bee" in which all interested in a temple are brought together to assist in building or repairing it.

(2) Since we are engaged upon this marvelous building,
(*fushigi na fushin*),
Fix the estimates and give your orders!
(3) To the builders who are coming from all over the world
Give your orders
(4) If you have good master builders,
Quickly send them hither.
(5) We certainly need four master builders;
Quickly arrange for the estimates.
(6) We force no one to come, mind you!
Surely they [the builders] will gradually come.
(7) This marvelous building,
If it be begun, there will be no interruptions.
(8) If you go into the midst of the mountains,
Take with you the rough builders!
(9) Here are the carpenters,
Here are the joiners!
(10) Now the whole number
of the builders in complete.

The Doctrines.

The most superficial inspection of the sermons and hymns of Omiki is sufficient to indicate her great indebtedness to that popularized Confucianism of which the Shingaku and Kiuō Dowa are familiar representations. She assumes the truth of the Chinese philoscphy of male and female principles embodied in all nature. She assumed also the general truth of the type of Shintōism taught by the Ryōbu Shintō, and hence a good deal of Buddhist philosophy. She evidently regarded her teaching as supplemental to that of the priests of her region, though of radical importance. The pains taken in the account of the Cosmogony to state the connection between the best known Buddhist worthies and the Ten Gods of the new teaching, show conclusively that she had no wish to part company with her old teachers.

As has been already stated, while Omiki taught that the Ten Gods should be worshipped, and while the phrase, Tenri Ō no Mikoto, is constantly repeated in the services of the sect, she also insisted that the real allegiance of man is due to the moon and sun.[32] In Omiki's direct teaching, aside from the Cosmogony, the formula, *Tsuki-hi* (The moon and sun) is almost exclusively used in referring to the Gods excepting when the generic term, the Gods, is used. While accepting polytheism, she comes as near to what Max Müller has called henotheism as her Chinese philosophy would allow. Practically she would seem to have believed in two Gods and two only—one representing the male and the other the female principle—who always work together and exert a joint influence upon the world in general, but especially upon man. As they are represented conspicuously in nature by the heavens and the earth, so are they represented in human society by the relation of husband and wife. These Gods are, according to Omiki, spiritual beings chiefly (one passage says exclusively) revealed in the human heart and endowed with personal attributes. They are capable of all the emotions which agitate the human breast. It would be too much to expect a consistent theology from such a source, and it need cause no surprise to find expressions which imply that the deities embodied in the moon and sun are the source of all that is, in close connection with other passages which assume the eternity of matter and the limitation of the divine activity. This dualism is that of immaturity and need not obscure the evident tendency toward monotheism which becomes even more apparent in the sermons of some of her later followers.

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[32] It is interesting to note that in teaching the primacy of the moon among the heavenly bodies, Omiki agrees with the Chaldean and Babylonian mythologies. See Rawlinson's seven Great Monarchies (J. Stillman Smith & Co., Boston, 1884), pp. 81 and 350.

It should be observed in passing, that many of the passages which at first sight suggest monotheism will be found on closer study to be absolutely colorless in this regard. This arises not merely from the absence of any distinct form for the plural, but in many cases to an indifference to the distinction of number. In the case of English words like *sheep* and *deer*, which have the same form both in the singular and plural, the context almost invariably fixes the number and the reader, or hearer, is seldom in doubt as to the intention of the writer in this regard, even when the idea of number has little to do with the main thought. With a person like Omiki, however, the case is very different. There are, therefore, many passages in her writings which a monotheist might adopt without change, but in which the term *Kami sama* is used, apparently without the idea of number being even present in the mind of the writer. If she had been met by the question "Do you refer to one God, or to several Gods?" She would probably have been surprised at the question, regarding it as irrelevant, but would have promptly answered "I mean the Ten Gods."

The tendency to Monotheism is, however, as I have intimated, suggested by the persistent use of the formula *Tsuki-hi* (The Moon and the Sun), but quite as much by a somewhat intangible undercurrent which, while it evades description, I cannot think is purely a matter of imagination. It is this, in large degree, I think, which creates the impression among so many that the Tenrikyō is closely related to Christianity. This tendency, the Tenrikyō preachers generally do not acknowledge, but they cannot escape its influence. Last year, however, a preacher in Kyōto went so far as to use the term *Ten-tei* (the Lord of Heaven), very definitely in a monotheistic sense. A colleague, who followed him at the same meeting, felt called upon to denounce such an approach to Christian teaching, and he did so in severe terms; but his own sermon was taken largely from

the sixth chapter of St. Matthew, and contained some passages almost in the very words of the current Japanese version of the New Testament. Here, also, one must speak guardedly, for there does not appear to be any fixed standard of doctrine for the preachers, who are taken as the leaders find them. After very meager instruction they are left chiefly to their own resources, as regards material for their sermons. But making every allowance which can be reasonably asked, I think we may fairly say that this tendency towards monotheism exists and that it is an important characteristic of the new teaching.

But this, however interesting it may be to us, was not the special feature of the new revelation which Omiki sought to emphasize. She felt that she had been chosen to declare a new view of the relation of the Gods to man—they are the Divine Parents. As parents are anxious about the long and dangerous paths their children travel, and seek by counsel and guidance to keep them safe from harm, so do the Divine Parents yearn over men, their children, as they travel through this world, beset by dangers on every side. For some inscrutable reason men have not heretofore known this love, but since it has been revealed at last, it cannot be that any will fail to respond to its appeals. The great desire of these Divine Parents is to see their children happy—to save them from the effects of sin, especially from suffering and disease, which, according to Omiki, all have their cause in the impurity of the human heart. Here she appeals to her hearers to cleanse their hearts so that the Divine Parents may be able to bestow the tokens of their love. This view of the Divine Parents as yearning over their children naturally led to the doctrine of faith-healing.

Neither physicians nor medicines were considered essential—indeed Omiki seemed to think them hindrances to the efficacy of faith. Healing was to come by faith and faith alone. She also taught that fertilizers were

unnecessary for the fields—that the best crops would result from the seed sown in faith. Under pressure, her followers have receded from this extreme teaching and deny with emphasis that they disparage either medical assistance or the use of the ordinary helps in husbandry.

In view of the relief which Omiki attributed to the *kami-oroshi* before referred to, it is surprising that it plays so small a part in the later history of the sect. The explanation is doubtless to be found in the fixed purpose of the civil authorities to stamp out the practice which is said to have done much harm to those addicted to it. The Tenrikyō leaders, whatever may have been their attitude at the outset, are manifestly determined to allow no ground for the charge of opposition to the settled policy of the government in such matters. Hence they assert that they willingly make use of all available medical help, but at the same time they look to the Divine Parents as the main source of hope. It is highly probable that at the beginning, the so-called *kami-oroshi* ceremony played an important part in their faith-cures and that it is sometimes secretly resorted to even now; but, as I have said, the public teaching shows no trace of this superstition, and a temple-keeper of whom I inquired stated in the strongest terms that the ceremony is never practiced. I referred him to the story of Omiki, at which he remarked that the practice may have existed in her day, but that it was unknown now.

Even should it be proved that the practice, were tolerated, it need not constitute a reproach against this sect, or an indication of a reactionary tendency. It might simply mean that the Tenrikyō believers have not yet thrown off the common usages of the grade of society in which their doctrine took its rise. This practice, to the minds of many a simple-minded peasant, is clothed with a meaning to which even the foreign observer can respond. On another occasion, I stated before this society that

there exists in the province of Ise, or rather in certain parts of it, the custom of visiting the village shrine at important epochs in life in order to obtain some special revelation from the Gods. It is said that boys are accustomed to go at the age of fifteen, if their parents be living, but otherwise at seventeen. At the age of twenty-six, which is fixed as the time when a man assumes the full duties of manhood and can enter the village councils, they again visit the ancestral shrine and seek the guidance of the gods in their new duties. A third visit is made at the of age forty-five, the time when, under favorable circumstances, a man may hope to lay aside the responsibilities of life and become *inkyō*. On each of these occasions, it is said, the priest of the shrine causes the tutelary divinity to descend and occupy for the time the body of the supplicant, who falls into a trance and while unconscious gives utterance to the divine message. This message the priest receives and transmits to his client when consciousness is regained. How far this custom may prevail, I cannot say, but that it expresses the same sense of dependence upon the Divine Parents which Omiki sought to cultivate is evident. It is not maintained that she originated this thought, but simply that she emphasized it and made it the central truth of her teaching. While teaching the love of the Gods, she did not hesitate to warn men that this love must not be trifled with. No prayers nor religious service are, they are told, of any avail so long as the heart is impure.

The corollary of this doctrine of the divine love, the brotherhood of man, while not so clearly enunciated, or at least so much emphasized, in the scriptures of the Tenrikyō, has been taught very clearly by some of its more recent representatives. A preacher in Kyōto not long since embodied this doctrine in a most interesting sermon. The Gods are, he said, the Divine Parents and

hence we are all, high and low, brothers and sisters. The Emperor is the elder brother, the head of the family, occupying the Parents' place. All duties of loyalty to him, as well as those tributary to the general well-being, really resolve themselves into the one great duty of filial obedience to the Divine Parents; every transgression of the laws is an effort to thwart the purpose of parental love which seeks the welfare of all the human children.

This suggests the universality of the teaching. While all mankind are one family, the Japanese are in the direct line and the nearest to the parent stock, but ere long all nations will come flocking to Yamato to acknowledge their filial duties to the Divine Parents.

Relatively little is made of the future state, and yet it is evident that our prophetess believed in it. She assumes its reality rather than preaches it. She teaches in one paragraph that the soul is an emanation from the Gods and that death is the separation of this spirit from the body. To use her figure, which reminds us of St. Paul, death is like changing ones clothes. Whither this spirit goes she does not say, though she certainly leaves the impression that the personal identity is not lost and that, for the good at least, there is a reunion with the Divine Parents in some happy Paradise.

The problem of the co-existence of divine sovereignty and human freedom seems to have vaguely risen before the mind of Omiki, for she warns her hearers against the mischievous theory that the character of this present life is fixed by the events of a previous state of existence. While she states that it is true the Gods rule the world by means of the relation which subsists between the present life and previous states of existence, she makes it very plain that the assent to this doctrine of divine providence must not lead men to throw off the responsibility for their personal conduct. She teaches

by the figure of the pillar which the Gods are prevented from setting up in the turbid pool of the human heart because they cannot see where to place it, that there must be coöperation on the part of man in his own moral reformation—he must cleanse his heart that the Gods may find a firm foundation for their work.

This analysis, rough and imperfect though it confessedly is, will show the worthy aim of Omiki and her followers and justifies the statement that this is an ethical movement. With hardly an exception, the recent sermons which I have examined are exhortations to duty which *mutatis mutandis* would not be unworthy of Christian teachers. It is true that one sermon, and only one, indicates a low standard of morality in certain important respects; but however low the position occupied by the preacher and presumably by his hearers, he was engaged in an effort to make them better, more persistent and exact in the performance of their various social duties. That these men are all sincere, it would be too much to maintain, but the public sentiment of the sect must be judged rather by the character of the general teaching than by that of individual teachers. In such a large body, it must be that many hypocrites will find a place, but the almost universal testimony of hearers attests the general purity of the teaching.

I am aware that charges of gross immorality are made against the adherents of the Tenrikyō. They are brought with great persistency by Buddhist writers, but it is my conviction that, so far as the body as a whole is concerned, these charges are not justified. It is charged that promiscuous dancing in the dark was known to be systematically practiced by one community, and that many scandals grew out of it. So far as I can learn, however, no such dances are practiced by the Tenrikyō believers now. All the testimony I can find, outside of Buddhist polemics, goes to show that such dances are rigidly forbidden and that men and women

invariably nowadays never dance together. At the Ushigome district of Tōkyō, at least, I was told that the women do not dance at all. That the Tenrikyō believers have all been raised above the general standard of morality which prevails among the lower classes in Japan, I do not contend; but simply record my conviction that the movement is on the whole upward. The charges may for the most part be accounted for on the theory that sectarian hostility has fixed upon sporadic misconduct in isolated congregations as evidence of a bad character on the part of the entire body. In other cases the charge of immorality is brought because of the failure to note that the evil belongs not so much to the sect as to the community or class concerned and might, possibly with greater justice, be brought against the very men who so virtuously condemn the party of moral progress.

The question arises, how far, if at all, is the Tenrikyō indebted to Christianity? Here we must discriminate between the Tenrikyō of Omiki and that of her more recent followers. In the case of Omiki, there is no evidence, I think, that she was consciously indebted to Christianity, though there are some passages in her writings which remind one of the Christian scriptures. Certainly the public at large sees a connection between Tenrikyō and Christianity. This doubtless grows out of the general conception of the Deity in its relation to man. How far this may be owing to the teaching of Xavier and his successors, it is hard to say. It is possible, and I may say not improbable, that much of their teaching remained in the minds of the people during the long interval between the expulsion of Christian missionaries in the early part of the seventeenth century and the commencement of modern missions; but no satisfactory answer to this question can be given until the history of religion in Japan has been more carefully studied. If it should be found that this conception of the Deity, with its corollaries,

does not appear in the religious literature of Japan prior to the seventeenth century, that would be fair proof that it was introduced by the early Christian missionaries. Until such a careful study is made, we can only conjecture.

As regards later preachers, it is plain enough that they do borrow largely from Christian sources and do it systematically. It is quite possible that the preachers of this sect are doing more to give currency among the lower classes to certain fundamental Christian doctrines than the missionaries themselves.

Worship.

The theory which underlies the worship of the Tenri Kyōkwai seems to be that the Divine Parents desire above all things, to see their earthly children happy. Hence, in view of their great love and innumerable blessings, it is the duty of these children to rejoice their parental hearts by giving free expression to their joy and gratitude. While prayer is not neglected, the main current of worship is praise and thanksgiving. Accordingly, music and dancing, or posturing, form its more striking elements. Drums, cymbals, bells, clappers of hard wood, etc. are called into use.

At the Ushigome, *shikyōkwai* (branch church) the orchestra consists of a flat drum about eighteen inches in diameter hung in a wooden frame, tastefully lacquered and gilded, a bell about eight inches in diameter hung in a similar frame, a pair of small cymbals, and a pair of hard wood clappers, besides one or two flutes or fifes. The leader of the orchestra is furnished with a bundle of tally sticks, as an aid to memory in conducting the service.

While the theory of the service makes it chiefly, if not exclusively, an expression of thanksgiving, it was a matter of course that even the prophetess herself should fall back to the idea of worship as an *opus operatum* by

greater error than to take this section of a single class which altogether constitutes less than five per cent. of the population as a standard by which to judge the whole nation, and yet a very large proportion of what is written of the Japanese people by foreigners, and by natives, too, is vitiated by the use of this mistaken standard. We need not say that there is more superstition in Japan than in other lands, for such comparisons are of little value unless based upon a more careful collection of facts than is now possible; but it is incontestible that there is an abundance of superstition on every hand and that, whatever one may say of the tendency of the Tenrikyō, it makes its first appeal to superstition. It comes at a time when many of the older sects belonging to the same general class have lost their novelty and hence their grasp upon their adherents. Disappointed in their hopes in other directions many, very many, with eager hearts look to this new teaching and see in the enthusiasm of its preachers an encouragement to faith. This is, I think, the great secret of the rapid growth of the Tenrikyō Kyōkwai. It has come upon the field at a most favorable period, when almost any preacher of strong faith, who can speak to the hearts of the common people would be sure of a hearing.

To speak more specifically, the preaching of the doctrine of faith-healing may be said to be the attractive feature of this teaching. That more or less remarkable cures are effected is probably beyond dispute; though it is difficult to secure altogether satisfactory evidence, one may well hesitate to say that the evidence does not exist. It is difficult to secure, simply because of the necessarily remote relations which foreigners must sustain, for the time at least, to the believers of this sect. In view of what is known of such cures in connection with other religious movements, it is only natural to expect to find them

here. We may therefore accept as substantially true the reports of the cures effected by the Tenrikyō leaders, while reserving the right to doubt in any specific case.

It has been stated by a hostile critic that large use is made of money in winning the confidence of the poor. It is said, for example, that when a man is known to be disheartened by business troubles to the extent of nervous depression, small sums of money will be advanced to relieve the immediate stress and on the basis of the new friendship faith in the doctrine is built up. This may be true to some extent, but the very rapidity of the growth of the sect would seem to render it impossible that such a method of aid should be a prominent element in the system of propagation. It is further said by some that the organization of the sect includes a plan for mutual aid—a rude kind of insurance—and that this attracts many; but I find no satisfactory proof of the existence of such a scheme. This would constitute an interesting subject for investigation, but probably it would be extremely difficult to gain a sufficiently accurate knowledge of the facts to ascertain the nature or value of such a system of aid, granting that it actually exists.

ORGANIZATION.

To my inquiries regarding the nature of the organization, the priests whom I met at Mishima replied that there was no organization. This must be understood to mean that the question of organization has not been specially studied—that what there is of organization has grown up naturally and without thought of a logical system, It is evident, however, that, though rudimentary, an organization there must be. There is certainly a head priest who is held in great honor and who seems to be the seat of authority, both as regards teaching and ecclesiatical government. There are also, it would

appear, travelling agents clothed with large supervisory powers. These supervisors appear to have authority to appoint and induct into office the representatives of the sect in the provincial towns and villages, at least during the missionary stage; though the congregations, or rather the principal congregations, in the large cities are in direct relations with the head temple.

These principal conjugations are called *bunkyōkwai*, i. e., divisional churches, and they through their *kwaichō*, or church presidents exercise a certain authority over the smaller congregations which are called *shikyōkwai*, or branch churches. Each *bunkyōkwai* and *shikyōkwai* has its president, *cho*, and a considerable number of preachers besides, doubtless, other officers. None of these officers or preachers are paid in any way, it is stated with great positiveness. At the Ushigome (Akagishita Machi) *Shikyōkwai*, I was told that not even the ordinary attendants of the temple are paid; that the faithful divide up the work and serve by relays. The building is large and well appointed. The impression which it creates upon the visitor is that it is prepared for the residence of a considerable number of priests; but my informant stoutly maintained, and he was evidently the man in charge, that all whom I saw and heard about the place had simply come in to worship or to serve for the stipulated time.

The candidate for the office of preacher must first secure the approval of the head of his own local congregation who transmits his names to the *bunkwaichō* and he, after an examination of some sort, in turn transmits the names with his recommendation to the *Honbuchō*, the Chief Priest at Mishima, who through the same channels sends the would-be preacher his license.

It is probable, however, that some salaries are paid during the missionary stage, for preachers are sent to con-

siderable distances where they begin work with some display, which must mean larger bills than the preacher himself can pay. There is a story reported from Tamba, and I believe it to be authentic, which indicates that in certain cases security to the extent of yen 20.00, is exacted from those who take up the work of a village priest though this security, may be in some cases reduced to yen 10.00. These facts were, I am told, brought out in a judicial inquiry at the instance of a would-be priest who had with much effort scraped together yen 10.00 and paid it over to a man who acted as mediator between him and the supervisor, but who failed to secure his appointment. If my informant be correct, all the parties to this affair belonged to the criminal class—the supposed supervisor having forged his own credentials. What the issue of this inquiry may have been, I cannot say, but the principals soon found their way to prison on other charges. This scandal was bad enough, but the Tenrikyo authorities apparently were in no way responsible for it—indeed, it is the general confidence in the sect among the lower classes which makes such scandals possible, and it is noted here simply because of the light it throws upon the question of organization.

It is probable that a large measure of responsibility as regards local affairs is accorded to each congregation, but the presidents of the congregations are I understand appointed by the Chief Priest. There is no systematic arrangement for the education of the priesthood and while, as has been said, the general line of teaching, apart from the few special doctrines of the sect, would seem to be nearly identical with that of the Shingaku and Kiuō Dōwa, the Kurozumi, etc., there is considerable room left for individual opinion on the part of the preachers, who are taken as they are found and chosen rather because of oratorical gifts than because of their close adherence to a strict system of doctrine.

Conclusion.

It remains to add a few words regarding the prospect of the new teaching. From the great sensitiveness of the leaders of this movement to public opinion, which has led them already to modify their teaching to correspond with the growing influence of rationalism, we may fairly infer that the supernatural element will gradually lose its prominence and that little besides a more or less interesting and valuable ethical teaching will remain. The question arises, Can the organization hold together, if its adherents lose faith in the revelation of Omiki? It seems to me there can be but one answer and that is an emphatic, No. The very efforts of the leaders to conciliate public opinion are a confession of weakness and an indication of decay. The immediate effect of these efforts is a large increase of numbers, perhaps, though even here there is room to ask whether the increase is not in spite of, rather than because of, these concessions; but the ultimate effect of rationalism must be disintegration and decay. Though the organization may soon be lost, an important part of the teaching will remain. That portion, as I have elsewhere stated, I believe to be a conspicuous illustration of the henotheistic, if not actually monotheistic, movement now visible in Japan. As such it deserves further and more careful study on the part of students in comparative religion—and offers an attractive subject for investigation. To yield the best fruit, however, it needs to be connected with a painstaking survey of the whole field for the past three hundred years, with special reference to the growth of the many heretical sects to which the Tenrikyō is so closely allied.

THE PETROLEUM INDUSTRIES AT NAGAOKA.

By Horatio B. Newell.

Read June 12, 1895.

I. Historical Sketch (General).

That Echigo is an oil producing region has long been known; but the discovery of the oil and the development of the oil industry in the Nagaoka region is quite recent, and forms the latest and one of the most interesting phases of the oil history of the country.

It is very difficult to obtain trustworthy information upon the earliest stages of the Nagaoka oil discovery and production, and entire accuracy is not claimed for the statements made in this paper. I can only strike an average of the many stories I have heard from several of the "oldest inhabitants," and "tell the tale as it was told to me." Of literature upon the subject there is as yet practically none.

The discovery of oil in Echigo is said to date from the 7th year of Tenchi Tennō (674 A.D.), but no practical use is known to have been then made of the discovery. At different times and places the oil has passed under a variety of names, such as *yakeru-mizu*, *kusōzu*, *ko-yū*, *sekitan-yū*, *seki-no-yū* and *seki-yū*.

The first discovery which seems to have any historical basis dates from the 18th year of Keichō (1613), when one Magara Nihei, living in the village of Karameki in Naka Kambara County (near Niitsu) found oil in the mountains near by, and for fifteen years spent much time and money in attempting to refine it for use, succeeding at last in making a practical but very limited consumption of it for lighting. ("Tomoshibi no tasuke to naru beki mono wo miidashita.")

At this village is one of the Seven Lights (Nanafushigi) of Echigo,—a "fire-well" (hi-no-ido) where natural gas escapes and is easily ignited. The well was formerly regarded with much superstition.

From Tempō (1835) to Keiō (1865) some little progress was apparently made, men beginning to dig in the ground for the purpose of obtaining the oil, which they put into large closed bottles. Inserting a small bamboo tube they were able to obtain light by igniting the escaping gas.

In the 2nd year of Keiō (1866) there is recorded a good deal of activity in well digging and in attempted refining of the crude oil. At this time oil was being produced at about fifteen places in the Province; in the five counties of Kubiki, Koshi, Santō, Kariwa, and Kambara; but the product was as yet very small, and the refining was not good.

It becoming generally known, however, that oil in paying quantities was to be found in Echigo, an oil company was formed in Tōkyō in the 5th year of Meiji (1872) for the purpose of opening up the Echigo fields. This company was composed of interested parties from Echigo, Shinano, Uzen and Tōtōmi. Much money was put into prospecting and well-digging; but, the results not equalling the expectations, the company was dissolved after eight years' existence (1880).

In the same year with the formation of this company the Japanese Government engaged the services of Dr. Benjamin S. Lyman of the United States, for the purpose of examining and surveying the Hokkaido coal fields. After completing this survey Dr. Lyman went, in 1876, to Western Japan, surveying and mapping the four oil-producing Provinces of Uzen, Echigo, Shinano and Tōtōmi, indicating their various oil veins. This was the first survey of the kind ever undertaken in Japan.

As the abundance of oil in Echigo became more widely known, proposals came from oil companies in the United States to rent these fields for the purpose of opening and working them. Good offers were made. These offers were rejected, but the fact of their having been made, spurred on the Japanese to more steady endeavors to discover and utilize their hidden wealth.

A large company was formed with substantial capital. Digging and refining were begun with the hope and with with the avowed purpose of eventually driving foreign oil from the market by the abundance and excellence and cheapness of this home product. After three years of effort, the originator of this company went to America, spending a year of time and much money in endeavoring to learn the best processes of digging and refining; but soon after returning with his newly acquired knowledge he gave up the whole business.

In Meiji 19, (1886) the famous works at Amaze (Izumozaki) were begun by the "Nihon Seki-yū Kwaisha." Here for the first time in Japan was practiced the novel method of digging under the sea for oil (1888); and here also for the first time boring was done by machinery, brought from the United States in 1890. This company has become doubtless the most prosperous in the country.

Of the very beginnings of oil discovery in the Nagaoka region, there are nearly as many varying accounts as there are people who pretend to know the facts.

According to one account the very first discovery was made by a Chinaman, one Omi Seishi, in the 8th year of Meiji (1875). After digging a well for about 90 feet in the mountains near Urase-mura he made his discovery. But his capital becoming exhausted before oil appeared in paying quantity, and losing his hope and faith in great success, he abandoned the undertaking. This story formerly had some credit attached to it, but it is noticeable now that the only part of the story which carries much weight is that relating to the Chinaman's retreat! However, the account gives something of a historical reality to that well by going on to say that the well afterwards came into possession of a man living in the neighboring village of Fuzawa, who obtained from it, by a rude sort of refining, enough oil for his own family use, but not enough to put upon the market.

For the next ten years attempts were made from time to time to discover the hidden treasure, and some pathetic as well as amusing stories are told of the privations and attempts at secrecy with which the would-be discoverers labored.

One poor country priest, familiarly known as "O Tera-Sama", who was something of an adventurer and a reputed prophet, also greatly interested himself in the petroleum problem. He prophesied freely of the wealth which the mountains held in store for those who would seek it. His stories and prophecies proved a valuable means of *hōben*. For a time he enjoyed considerable popularity. His desire was to organize a company and to proceed to divert a stream of the hidden wealth in his own direction; but a lack of complete faith in his own prophecies, coupled with the knowledge that failure meant the loss of his

hōben, led him, in an evil hour, to leave the path of faith and to try to walk by sight. In a lonely part of the mountains he secretly began to dig with his own hands. Either emboldened by a prospect of success, or driven to desperation by opposite reasons, he ventured upon a loan of 3,000 yen from his trustful friends. All this sum was exhausted before he "struck oil"; then with his creditors urgent, his money gone, his prophesied wealth not yet come, and, most of all, his *hōben* lost, he was forced to take flight. For some time thereafter the petroleum problem was left untouched.

After a few years of exile, however, "O Tera-sama" returned, and some persons credit him with having been influential, in the formation, in Meiji 20 (1887), of the "Hoku-etsu Kaisha". However that may be, this company did come into existence at that time, and it was the first company to apply to the Government for permission to dig for oil at Urase. This was the real beginning of the present extensive oil industry at the three neighboring places of Urase, Hire and Katsubō. A number of unfortunate and discouraging attempts were at last crowned with success. In the early part of Meiji 22 (1889) a well was opened which produced oil in abundance. The people of Nagaoka were thus put into an excellent frame of mind for celebrating the promulgation of the National Constitution which followed immediately (Feb. 11th, '89). The Constitution meant a new era of life and prosperity for the nation; and the people of Nagaoka believed that this first successful oil well meant for them a new era of local prosperity such as, since the devastating war of the Restoration, they had been looking for in vain.

This one success soon bore legitimate fruit in the rapid formation of other companies. Within three years between 200 and 300 organizations were in existence. Every *tsubo* of available land in the oil region was taken up; mountains, valleys and rivers were all requisi-

tioned for experimental digging; the local offices were thronged with eager investors, and hundreds of men and women were travelling the streets peddling the stock coupons of as many different companies that they might supply the popular demand; men left their ordinary places of employment to embark upon the wild sea of speculation; the people of five counties went crazy over stocks and margins, over dreams of individual wealth, and visions of prosperity restored to their native towns and cities.

II.—Oil-Well Digging and Boring.

At present oil is successfully produced in three places in the Nagaoka region. These are, in the order of their relative distance from Nagaoka city, as well as in the order of their times of discovery, Urase, Hire and Katsubō. These three places lie comparatively near together, situated in as many small valleys of the range of mounains to the east of the city, locally known as Higashi-yama.

1.—Urase, about six miles N. E. from Nagaoka, is a country village of 400 houses in the midst of a farming community, and just at the foot of the mountains. To this point *kuruma* can go, but the road is indescribably bad and dirty, rendered so by the constant passage of rough carts used in transporting the crude oil from the wells to the refineries at Nagaoka.

Passing through this village, and following a steep and rocky road for two miles up through a very pretty little gorge-like valley, one comes upon an animated scene. There 200 oil-wells are clustered together near the apex of the valley as it narrows to the mountain. The wells there are more numerous than at any other place, though the daily output is in proportion much the smallest of all. In this valley oil was first found; there it can be obtained with the least digging; consequently at the least expense. These facts doubtless explain the multiplication

of wells by small companies with limited capital. But even there none of the wells are very shallow, though the deepest is but 90 *ken* (540 ft.)

Until this year all digging has been done by hand. Recently, however, machinery has been procured from the United States. Whether or not deeper boring will produce more oil, is a question yet to be answered. At the present rate of production few companies are willing to venture the 10,000 yen necessary for setting up boring machinery. Only one company so far has made the venture, and results are awaited with great interest. The largest well at present produces but 10 barrels (*koku*) daily. This is one-seventh of the whole daily output at Urase. It is evident that the supply of oil from these shallower wells is not satisfying expectations. What was the original and once the most prosperous company of the place is now laboring under difficulties.

2. Hire.—Separated from Urase by a thin, abrupt branch of the mountains, and reached by a mile's walk to the N. E., is the little pocket-like valley in which are huddled together the 14 wells of Hire, which were begun in the same year as those at Urase, but somewhat later. While the Hire wells are many fewer in number than those of Urase the daily product is nearly twice as great, being from 120 to 180 *koku*. Of this amount one well produces 15 *koku*. Here also all digging has been done by hand, and though the site is on about the same level with Urase, the wells are deeper. To facilitate transportation the hill between these two places has been tunnelled.

3. Katsubō.—From here a pretty walk and climb across the mountains to the north for two or three miles by a very good footpath, brings one to the most newly opened and most productive wells of all, those of Katsubō. These wells are also at the head of a valley, somewhat broader than the other valleys but still very con-

fined. Here about 70 wells are now in operation, with a daily output of 200 *koku*, the largest yield from a single well being 40 *koku*.

The first well at Katsubō was opened on June 26th, 1893, which fact has a rather sad memorial. A tall wooden shaft has been erected on the spot to the memory of one of the workmen who was killed in the well by the explosion which accompanied the opening of the oil vein. The man's body was buried past recovery by the inrushing sand from below.

Until the spring of this year, here as elsewhere, the digging has all been done by laborious hand process. Two companies, however, have recently set up machinery and are prepared to make experiments in deep boring. The wells here are about 110 *ken* (660 ft.) deep. The cost of digging a well is about 1,200 yen, the average depth being about one *ken* per day, work going on day and night The first well bored by machinery has yet to be opened. Comparisons of time and cost consequently cannot yet be made; but there will doubtless be a saving by machine-boring of at least one half the time taken by hand digging. The character of the soil may make a much greater difference.

From Dr. Lyman's survey it appears that oil is usually found in rocky places. In Echigo the oil is found generally in the vicinity of hot springs, and in volcanic soil formation. The Higashi-yama of the Nagaoka vicinity are doubtless of volcanic origin, but the soil which is met with in the digging there is generally so soft and crumbling that even the digging of fairly deep wells by hand is not a serious undertaking so far as mere manual labor is concerned.

One feature of the oil industry which is rather peculiar to Katsubo is a sort of combination (Kyōdō) in which a company sells to other parties the right of digging one or more wells in specified places upon its domain.

The largest company here recently realized the sum of 20,000 yen from the sale of twenty such rights on a very limited area of its possessions.

While many profitable wells have been opened, all well digging has not been successful, as a walk through these hills shows. On every hand abandoned wells are seen, still uncovered; some of them dangerously near the numerous narrow paths which cross these valleys. These are the graves wherein lie buried the cherished hopes and the hard-earned savings of many poor men and women who could ill afford to stake their all upon the hazardous ventures.

III. Transportation of Crude Oil to the Refineries.

As the well digging is done almost entirely by hand, so also is the pumping of the oil and its transportation to the refineries at Nagaoka. Some machine pumps have been set up and have been used more or less, but at present for one reason and another they are all idle, and the slower process of the hand pulley has been resumed. Until the spring of this year the crude oil as it was drawn from the wells was dipped into kegs (*taru*,) holding about eight gallons, or one fifth ($\frac{1}{5}$) of a barrel (*koku*), and carried on the backs of men and women. Some of the oil was thus carried all the way to Nagaoka (nearly ten miles from the farthest wells); some of is was carried to the foot of the mountain, whence it was taken on carts to the refineries. Even now this is the mode of transport from the Urase and Hire wells Recently however (Dec. '94) an iron pipe company was formed, and pipes were laid from the Katsubō wells to the foot of the mountain, about two miles distant. There the various companies jointly have a station. At specified times during the day the oil which has accumulated in reservoirs above is conveyed into the respective tanks below, to be transported thence on the backs of men and women.

The cost of carrying one *taru* to the refinery is about 15 or 16 *sen*. As the weight of one full *taru* is about 90 pounds or more, it is considered an ordinary load. Generally but a single trip is made by the carriers in a day. A strong man, however, will shoulder two *taru* at a time, and a few of the carriers will make second trips.

For a wagon the ordinary load seems to be four *taru* for two men pullers and two *taru* for two women; but here again the exceptionally strong pullers will put on an extra *taru* or two.

This spring a 2-inch pipe line was laid all the way from the Urase wells to the refineries; but the workmen of the transportation department fearing that their daily earnings were being taken away thereby, tore up the pipes at several places during night time and rendered them useless.

At present a larger conduit is being laid from the Katsubo wells. It is hoped that the former difficulty may be overcome, and that a much larger output may be obtained. In saying that the daily output at Katsubō is 200 *koku*, the meaning is that this is the limit of their present facilities for drawing the oil from the wells and carrying it to the refineries, not that this amount exhausts the possible daily product of the wells. The possible product is not yet known.

The number of workmen employed in transportation of the oil varies with the season. Large numbers of the neighboring farmers take up this employment when not otherwise busy, returning to their farms as necessity demands. On the average, however, about 2,500 farmers are thus daily employed.

Just how much capital has been invested in the various wells it is difficult to ascertain with accuracy. Calculation, however, points to a probable total of half a million *yen* in the three places—Urase 300,000, Hire

50,000, and Katsubō 150,000. In general this amount and this proportionate assignment of it may be accepted as not far from correct.

IV. Refining and Shipping.

At the northern extremity of Nagaoka city is an island called Nakajima, a mile or more in length, formed by a channel of the Shinano River cutting in through the city and returning to the river just at the head of steamboat navigation. Previous to 1889 the lower half of this island was but little under cultivation and was of small practical value. Its position, however, with a good water-front and excellent shipping facilities, admirably fitted it for the oil-refinery purposes to which it has since been devoted.

Heretofore whatever oil had been obtained from Higashi-yama had been taken principally to Amaze for refining,—a distance of 25 miles. But in 1886 the *Hokuetsu Seki-yū Kaisha* was formed. The first refinery was established by this company at Nakajima in 1887. This was the beginning of the transformation which that island has since undergone. One refinery followed another in quick succession, and the black columns of smoke that arose from the many tall chimneys and at times overhung Nagaoka like a cloud, threatened to transform the once rather unusually clean city into a place like the oldtime American Pittsburg. Gradually, however, the smoke nuisance was done away with, and now the thirty chimneys do their work in harmless cleanliness.

For a long time before this beginning of activity at Nakajima, however, there had been attempts in Nagaoka city and vicinity at refining the oil which was produced in small quantities from the mountains across the river—Nishi-yama

—between Nagaoka and Kashiwazaki. The later activity was really the resultant development of operations begun as far back as the 2nd year of Meiji (1869). At that time one Wakizaka Hachigoro set up a small refining establishment and obtained fairly good results, using a copper cauldron of his own make. His cauldron had a capacity of but 4 *to*. This was the first real refinery established in Echigo, if not the first in Japan.

About four years later a somewhat larger refinery was opened at the upper end of Nakajima, which also was operated for refining the Nishi-yama oil, the most of which came from Myōji, a place that still produces oil in considerable quantity. This was the first enterprise that proved profitable.

At present the refining of the oil is done according to the best modern methods, in cauldrons of from 15 to 60 *koku* capacity.

Of the thirty refineries now in Nakajima, only three are refining daily 50 *koku* or more of the crude oil. The pro-duct of the others ranges generally from 15 to 30 *koku*.

One of the largest establishments, the Dentō-Kaisha. is interesting because of its attempt to do all its work by electricity. It has not yet succeeded in this attempt. By ordinary processes and machinery, however, it is said to have at present the greatest daily output of all.

The quality of the refined oil is very good. It is inferior however to that produced at Amaze. But both in quality and in quantity it must be much advanced before the often expressed hope of driving foreign oil from the country,—Japan herself becoming the exporter—can be realized, Whether or not this hope can ever be realized is an open question. There is no doubt, however, that in both amount and in excellence a constant gain is being made in the oil product of Japan.

The quality of the crude oil can be seen by representing the crude oil with 100, as a total. Of this total the component parts will be found in a general way to be as follows:—

Ki-hatsu yū	(Petroleum naphtha ?)	10 parts.
Tō-yū	(Lamp oil)	50 "
Chō-yū	(Heavy oil)	10 "
Mura (ムラ)	(Sludge)	15 "
"Pitch" (ピッチ)	(Aspheltic Residuum)	15 "
	Total.....	100 parts.

From the above analysis it appears that 50% of the crude oil becomes usable as lamp oil, while 15% is practically a useless residuum. Between these extremes lies a thick substance, one fourth of the whole mass, which, by further refining, yields 10 % of lubricating and other oils. The remaining 15% of sludge (*mura*) was at first generally thrown away, thus making the total of refuse 30 %. Recently, however, a contrivance has been perfected by which this *mura* can be used for fuel in running steam-engines. The *mura* has come to command so good a price that as much as 25 % of the residuum is sold as *mura*, and the manufacture of the *chō-yu* or heavy oils has ceased almost entirely. This *mura* is now used instead of coal on at least two steam-boats plying between Niigata and Nagaoka. It is used also for running all the boring and other machinery at the well-diggings. It is much cheaper than wood or coal, and the flame being blown under the length of the boiler by a strong jet of steam, it becomes practically smokeless.

The refined product is loaded into small boats which lie conveniently near the factories, and sent down the river to Niigata, whence it finds a market all over Japan, the largest shipments being made to Ōsaka and

Kobe. Formerly a considerable quantity was sent to Hokkaidō, but at present the rival factories at Amaze monopolize that trade.

Last year the total output from the Nakajima refineries was 80,000 boxes of 2 *tō* each, representing a total of 12,000 *koku* of the crude oil, or about 40 *koku* per day.

The output for this year, however, promises to be much larger, as the present daily product from all the refineries is about 1,000 boxes, or an equivalent of 400 *koku* of crude oil.

This is a small amount when compared with the several millions of barrels produced from the Pennsylvania oil wells each year; but while these fields can never hope to rival in productiveness the fields of America, it mus be borne in mind that this industry is yet in its infancy With new appliances for boring, pumping and transporting, a remarkable increase in the daily output from the wells and consequently from the refineries, may be looked for.

V. Nagaoka City and its Prospects.

Nagaoka is geographically the "hub" of Echigo. Lying on the right bank of the Shinano River, at the head of steamboat navigation, it is surrounded by a broad and fertile valley, with mountains approaching comparatively near at the east.

With its immediate suburbs it has a population of 30,000 or more. In feudal days it ranked next to Takata, being the second largest daimiate of the Province with an original rating of 74,000 *koku* of rice.

This rating, however, proved to be only one-fourth of the actual rice yield, and the unexpected productiveness of the land brought with it unexpected wealth which proved in the end far from a blessing; it made possible a more ample provision for war. Hence arose a most stubborn

resistance to the Imperial troops at the time of the Restoration, bringing about finally such a devastation of the city that future recovery seemed well-nigh impossible.

There has always been preserved in the city, however, an admirable *esprit du corps*. All classes of the people have seemed to hold it as a part of their creed that their chief object of existence is to bring back once more, as far as possible, the glory and prosperity of the old days.

A Lower Middle School (the first private school established in the Province), an industrial school, a large hospital, a very prosperous bank, and other institutions all established by private enterprise, testify to the wide-awake activity and sympathy of the people.

The opening of the oil fields has furnished just the opportunity for exercising fully the energy which was lying partially dormant for lack of some such stimulus. With the greatest enthusiasm the whole community entered upon the new enterprise; the long-delayed signs of returning prosperity then began and although the beginning was only a few years ago, it would now be difficult to find anywhere in the country a city of equal size where there is so much activity and progress, and where the problem of the poor has been so completely solved. It is a common saying there that no unemployed can be found in the city; and pretty close observation has proved the words to be practically true.

Capitalists have found paying investments for their money. The various offices in the city, at the wells and at the refineries have furnished employment for hundreds of young men who were just ready to go away and devote their energies to other localities. Any man, woman or child who is able to shoulder a keg of oil or help push a cart from the wells to the refineries is assured a living.

In April, 1894, a disastrous conflagration, starting from the temple sacred to the god of Protection against Fire (Hi-busegi no Kami), swept away with great loss seven-tenths of the city proper. A few years previous this would have been a most disheartening disaster; but it is said that while the flames were still raging, men were on their way to Niigata to engage lumber and carpenters for the speediest possible restoration of their homes. Before the snow began to fly again, the city had risen from its ashes, having larger houses and wider streets than formerly, and with an air of prosperity that more fitly reflected the public spirit than the old buildings ever could have done. There is no department but feels the pulse of the new life flowing through the city. Real estate is advancing, new buildings are rising, the city is spreading in every direction.

The Middle School, which up to last year never registered more than 150 students at any one time, has now an attendance of 250. The city schools of lower grade also have all felt the general impulse.

The want which is most keenly felt at the present time is that of railroad facilities. After long delay a company has been chartered for the construction of a line from Naoetsu to Niigata, which shall pass through Nagaoka. The completion of this road is awaited with great expectation. Not only will it furnish to this whole Province that easy access, which has been denied it so long, to the capital and to the outside world, but in an especial manner will it prove a great factor in augmenting the prosperity of Nagaoka, by helping to develop that material wealth which Nature has supplied so generously and so conveniently.

THE JAPANESE LANDSCAPE.

[*Read December 11, 1895.*]

By Clay MacCauley, A.M.

The scenery of Japan is unique. Like other scenery it exhibits the effects of the working of nature-forces in the earth's surface, such as heights, depths, slopes and plains; it presents a wide interspersion of forests, prairies, rivers, lakes, sea-shore and inland plateaus; it shows too like most other landscapes, the effects of human presence in agriculture, mechanical industry, domestic life, and in varied enterprise undertaken on behalf of commerce and general social welfare. But, except in these universal features, the likeness of landscape in Japan to scenery in other lands for the main part disappears. Japanese scenery has a character distinctively its own. In its myriad phases, displayed over a large range of territory extending from almost the arctic to the tropic zone, from sea-level to mountain peak, and during a year of extremes of seasonal change, there are qualities common almost throughout and distinctive of nearly the whole. There is, in fact, what may be named the Japanese Landscape. It is my wish to make some contribution, small though it may be, towards a closer acquaintance with, and to a more definite interpretation of, this landscape.

I.

Scientific Data.

In order to clear the way, and to render more intelligible what I may say, I ask you to take with me a little excursion into the domain of science. The Japanese Landscape had its founding in certain happenings in terrestrial history by which Japan became geographically what it is. And the development, or elaboration, of the country's scenery into what now surrounds us has been mainly dependent upon the course of certain natural phenomena which never could have been what they were had not the geologic founding of Japan been just what it was. Physiography is not a very entertaining word, but in physiographic facts the treatment of our theme should begin.

1. *Geologic Founding of Japan.*—To start at a real beginning, therefore, we should recognize the geologic fact, that what is called Japan is part of the edge of the inner rim of an immense depressed and submerged area of the earth's surface,—the largest depression in diameter and in depth of the world's crust. If you will look at a world-map, you will see that there is a barrier zone dividing continents from sea, whose diameter is about one third the circumference of the globe; which, roughly speaking, engirdles the mass of waters named the Pacific and the Antarctic Oceans, and gives shores in part to three, and possibly to four, of the earth's continents. In this fact, merely, there is nothing of extraordinary moment. But there is a peculiarity in the formation of the Great Pacific Basin extraordinary enough in itself to receive special attention; and, besides, it has a bearing upon the study of our subject of the highest importance. Measured absolutely, *i. e.* from real base to height, or from the bottom of the ocean to mountain summits, the rim or edge of this Great Basin, irregular as it is, has comparatively

speaking but little inequality in elevation. Strangely, however, the basin as a whole has been in the course of ages tipped upward towards the east, or, rather, it has been sunken towards the west, so that its waters, taking a natural level, left the rim of the basin eastward raised as a chain of lofty mountains extending all the way from Alaska to Patagonia, with summits nowhere low enough to be submerged; while as another effect of the unequal depression, northward, to the west, and to the south, the ocean rose upon the barrier rim, making it the wonderful succession of islands, large and small, long and short, high and low, that now extends all the way from Aleutia, through Japan, the Philippines, East Australia and New Zealand into the Antarctic region, where adventurous explorers have here and there landed upon what may be either continuing islands or a Polar continent. Consequent upon this extraordinary elevation of the Pacific Basin eastward and its depression westward is the further important fact, that, relatively considered, this ocean's waters lie at no profound depths to the east, while in the sunken west and to the south the sounding line drops into vast abysses; in fact directly off the coast of Japan the line sinks into greater depths, area considered, than have been yet found anywhere else in the world.

Another fact, of noteworthy importance in connection with our subject, is that in the northern half of the Great Basin there is an outer edge or rim. This outer rim now lies far inland in both America and Asia. In America, it consists of the Rocky Mountain Ranges of Alaska, British Columbia and the United States. This outer rim becomes coalescent with the inner edge, the Sierra Nevadas, in the Sierra Madre of Mexico. In Asia, the outer border of the Pacific Basin is the mountain-chains extending from the Siberian Stanovoi along the Manchurian and Chinese Khingan Ranges, through the hills of Siam, meeting the

inner edge of the great depression, partially submerged, in the equatorial archipelagoes. Within these outer and inner rims of the North Pacific Basin lie eastward the highly elevated, arid plateaus of British Columbia and the United States, such as the so-called Salt Lake Desert; in the west corresponding depressed plateaus have become shallow, flooded areas, such as the Behring, Okhotsk, Yellow, China, and Java seas, and low lying plains, such as the Great China Delta.

These are the main facts, so far as our present purpose is concerned, arising from the geologic founding of Japan. This island empire, then, is but part of the broken edge of an enormous area of unequal subsidence, which took place over a third of the earth's surface at some time in terrestrial evolution. This irregular edge became here a group of mountainous islands, washed from the eastward by the deepest waters in the world, and to the west separated from the great Asian continent by troubled seas, whose depths are like those of lagoons when compared with the eastward abysses.

2. *Japan as Part of the Earth's great "Zone of Fracture."*—Another important fact bearing upon our subject is, that this barrier edge or rim of the Pacific Basin dividing ocean depth from continental height is an effect of a crumpling or fracturing of the earth's surface. Professor Arnold Guyot called it the planet's "great zone of fracture." As such, it is a line marking thinness or weakness in the world's enveloping crust. Assuming the earth to be a partially cooled mass of molten matter, we should naturally infer that this line of weakness would be the place where the confined molten mass, if anywhere, would find vent, either under the stress of its own forces or from the pressure of the planet's contracting surface. Whatever may be geologically true, this at least is true, that it is on this rim of the

Pacific Basin nearly all the volcanoes of recent geologic ages have appeared and are now active. There is another line of volcanic activity, modern in a geologic sense, that extends from Iceland to Arabia across Europe. And there are also a few isolated volcanic centres, such as that of the Hawaiian islands and the Azores. But, speaking generally, it may be said that the range of our planet's volcanic energy lies around the borders of the Pacific and the Antarctic Oceans, commanded by numerous splendid cones, like St. Elias to the North, the Antarctic Mt. Erebus, the Mexican Popocatapetl and the "Peerless Mountain," Fuji of Nippon.

8. *Meteorologic Phenomena.*—Farther, meteorologically there are facts true of Japan, and closely related to the object of our theme, that demand attention full as much as the geologic founding and geographic character of the country. As a group of islands, Japan is subjected to the special influences which accompany the presence of surrounding bodies of water. As a succession of mountainous elevations, Japan has a climatic character very different from that which is associated with islands of small elevation, such as those of the West Indian Archipelago. As a group of islands in the temperate zone stretched along and close to the world's largest continental mass, Asia, Japan's meteorologic conditions are very unlike those of the polynesia of the equator, and of the continuing southward stretching island-border of the great Pacific Basin.

To illustrate:—The air of islands is necessarily more or less *moist*. Over the wide plateaus west of the Rocky Mountains rise many mountain-ranges and isolated rock-groups. But no waves except those of dry sand wash the bases of those peaks and ranges, or flow into those island-valleys. Traversing the American Desert one may see nearly everything that this island-empire displays; that is to say, everything except water and the effects of which present water is the source. Landscape is there

in shapes much as are visible throughout Japan, but it is all in barrenness and desolation. There was a time evidently when the deeper plains there were the bottom of a sea, and when the elevations of that desert, on whose borders yet remain the marks of the shores of the ancient waters, were ranges of island-mountains showing in large likeness what we now see here. But, being a group of true islands, Japan receives every wind that blows from over water covered depths. Whatever may be the direction from which the breezes come, they come more or less laden with the ocean's vapors. This fact is common to all the islands in the world, of course, but it is not true, also, that every island in the world is made up almost wholly of lofty ranges and peaks, of deep valleys and ravines. Yet, as you know, Japan is conspicuous among the world's lands as a land of mountains. About three-fourths of Japan's area may proper be called mountainous, and I have heard that even fifteen-sixteenths of the extent of this island-empire rise as hill and height. Now, this extraordinary physical formation has an effect of noticeable importance in connection with the moisture charged winds that blow here. Blow from where it may, the moving air rolls up mountain heights and sinks into deep ravines. Not only, therefore, is the air of this country moisture laden, but the lands of Japan, by reason of the condensing chill of the mountain peaks and valleys, are again and again, with frequent repetition, drenched by precipitated rain or snow. From Chishima to Kyūshiu, Japan is a land of more than abundant—one may say, excessive,—fall of moisture. Moreover, to be remembered with the fact just stated, as of noteworthy importance, is the manner of the doing. As observed before, directly to the east of these islands are the deepest waters of the world; to the west, excepting in a small part of the Japan Sea, are lagoon-like seas, in larger area hardly more than a hundred fathoms deep. Over the eastern abysses flows, near to the coast from the south-west, an ocean current, *Kuro Shio*, bearing with it

the highly heated water of the equator. In summer, the winds over most of the extent of Japan blow from the hot south, and across this heated ocean-stream. In winter, Japan's winds come almost steadily from arctic Siberia across the easily chilled shallows of the Okhotsk and Japan seas. In the early summer, therefore, before the mountain ranges have lost their winter cold, and in the autumn as they are giving off their summer heat, the mountain-cooled south winds deluge the land with their condensing super-absorbed vapors; while in the winter the dry, frigid Siberian blasts sweep but little warmed and but little moistened across the cold western waters, and, excepting for the most part the western shores of the islands, leave Japan's skies clear and the land dry. These islands, consequently, have a climate of summer wet and of comparative winter dryness. In marked contrast are they meteorologically with the opposing American coast, where the relatively small amount of moisture precipitated, falls almost wholly during the months when Japan's skies are clear.

These meteorologic phenomena have an importance of radical moment in their bearing upon our present subject. The geologic founding of Japan gave to this island-empire the beginnings of its unique forms of mountain heights and valleys, sea-shore outline, bays, promontories, inlets, sounds and island-groupings. But, had not the country's meteorology been what it is, these geologic masses would have remained in the barrenness and desolation consequent upon creation by volcano and earthquake alone.

Consider what has followed the specific working of climatic forces. Ages of enormous precipitation, aided by the constant dash of the ocean's waves upon their bases, have *eroded, dissolved and washed down* the jagged walls of rock which in far ancient times must have stood up everywhere precipitous from the depths of the

seas. Probably, too, more or less extensive alternate elevation and depression of the mountain masses occurred, making the constant disintegration, erosion and denudation by the rain and waves more effective. By this means many low-lying alluvial slopes and plains,—large such as the one on which Tōkyō stands, and small such as we see in every mountain valley and in every ocean bay,—came into existence. The most ancient shattered mountain tops thus became more or less smoothed and rounded in outline, and the detritus of the heights was deposited in gently sloping, or level, beds as far as to the sea's shores, and onward under the water, forming many shallow bays there.

Another meteorologic consequence was the production of *rivers, and streams, and lakes* as numerous as there were channels in which water could flow, or depressions in which it might be held. Japan is a land of flowing waters. Rivers many are here, but not of great length, since these islands are narrow and steep, and quickly discharge their descending water into the sea. Lakes many are here, but few of them large, because great areas of deep depression do not exist among Japan's heights. The small hollows soon fill and overflow. Cascades and cataracts innumerable exist here, since the down-flowing waters have many precipitous mountains and hill-heights to leap from. Indeed, nearly all the streams of Japan, excepting those of a few extended plains and as they near the ocean, are only cataracts and torrents. It is characteristic of Japanese water-courses, moreover, that they are often much wider and deeper than the streams which usually flow in them. This fact is consequent upon the unequal distribution of the enormous rainfall peculiar to Japan's seasons. The river channel that may be overflowed in July or September so that hundreds of square miles are covered with floods, may be in November or in March only a wide waste of sand, gravel and boulders,

in the midst of which a narrow, shallow creek ripples seaward. There are river beds in Japan miles wide, in which ordinarily are seen rapid streams whose width may be measured by only hundreds of feet.

A still further meteorologic consequence affecting the object of our theme is the fact, that the excessive downpour of rain upon the steep mountain-sides and the narrow plains discharges the fallen waters into the ocean *before they have precipitated the organic material* they hold in solution. This fact has had much to do with the presence in the waters of the bordering seas of vast and varied quantities of fish and other forms of marine life. This abounding sea-life has occasioned the existence of one of the most important of Japanese industries. And this industry is attended with spectacular effects of highly entertaining interest.

Again, and of yet farther reaching importance, is the fact that, by reason of Japan's meteorologic character, there is probably no other country in the world where a *more luxuriant vegetation* clothes hill, valley and plain. If there are seeds to grow, Japan's spring and summer rains and heat send them forward to their fullest and most prolific maturity. From south to north, with increasing richness and luxuriance, the Japanese islands are densely covered with verdure wherever the hand of man does not check the abounding vegetation. And, to speak yet more to our purpose, the luxuriant vegetation of Japan is for the most part unlike that of other countries. Travelling, for example, over Central Japan, one sees trees, shrubs and herbage, native to both a far north and a far south, vigorous and abundant, everywhere interpersed. Even in the far north of Japan's main island, bamboo groves wave their graceful, feathered shafts; even to the southernmost verge of Kyūshiu, the pine tree commands the scene.

So far then as Nature is the source of the Japanese Landscape, these are facts to which I wish to call especial

attention. Through geologic origin, geographic disposition, and meteorologic development, the scenery of Japan has received a character distinctively its own.

4. *Japan as modified by Man.*—Yet, there is another force that has long been at work in these islands, and may not be ignored in an attempted characterization of Japanese scenery. *Man* has had much to do with giving to the country its unique landscape. In working out for themselves a specialized *social and industrial career*, and in conforming to peculiar *political and religious institutions*, the Japanese have, in the course of many centuries, made a distinct impress upon their physical surroundings.

For example, this people, for reasons we need not now show, have from time immemorial confined themselves for their habitation almost wholly to the sea-shores and the low-lying plains of the country, and have as far as possible neglected the uplands and hills as home and town sites. Moreover, this people have been content from time immemorial to live almost wholly upon the easily obtained and simple food-products of the sea and of the sea-bordering swamp. In answer to their need for cereal foods, they have turned the gently inclined alluvial slopes of their country, almost everywhere, into rice-bearing morasses, flooded for most of the year from the numberless streams which flow down from the rain-drenched mountains. In their search for animal food, they have covered their bays and the nearer waters of the ocean with fleets, whose vessels have a model and ways of use not found on any other waters. The practical concentration of the nation's labor for food upon the growth of rice and a search for fish has left features of exceptional prominence upon land, and shore, and water. Then further, the monarchical and feudal civil system dominating this people has been from time immemorial instrumental in bringing about noticeable physical results for the dense population. This impress meets the eye at every turn. In some measure

to-day the landscape effects of feudalism have been weakened or removed, but abundant traces are yet visible of the time when hundreds of *daimyōs'* castles, moated and walled, stood isolated upon plains and heights overlooking thick-clustered villages of laboring serfs and their surrounding petty fiefs, all together unique and dominant as elements of Japanese scenery. The great high roads of the country, too, such as the Tōkaidō and the Ōshū Kaidō, noticeable from being bordered for hundreds of miles by long arrays of single-streeted towns and villages, these connected by continuous stretches of lofty, evergreen trees, were also in large measure an outcome of the work of the political system peculiar to this people. On these roads, besides a subservient ordinary commercial traffic, was a constantly recurring journeying in recent centuries, of luxury-loving, feudal lords, to and fro between provincial castle and capital *yashiki*, seeking on the way as much as possible their comfort and pleasure. Again, affected by their religious mood and needs, the Japanese people, from a far past, have built on their plains and among their hills scores of thousands of shrines and temples, distinctive for themselves, planting about nearly all these sacred places groves of trees, which in time have become, through a natural luxuriance of growth, splendid masses of verdure, lasting unchanged throughout the years.

But I shall not continue cataloguing the marks made upon landscape here through the work of man. They are many. Those noted will be sufficient for our purpose. I wish, however, to give renewed emphasis before leaving this part of our theme to an observation already made, namely, that throughout nearly all the extent of this country, whether the impress made upon the landscape is that of nature or of man, every extended prospect discloses, *coup d'oeil*, essentially the same features. It is chiefly in this *continuity of characterization* that landscape in Japan may be properly called the Japanese Landscape. A

traveller over the length and breadth of these islands perceives the work of man everywhere as markedly the outcome of one range of motive. Let architecture, for example, be that of castle, of temple or of house, he sees it not only as unlike its kind in any other land, but everywhere as having had one model for each of these structures—that is, in all that is of characterizing importance. From Yezo to Kyūshiu, wherever feudal fortress, shrine, or dwelling place has been erected, each building usually is evidently a practical counterpart of the others. In agriculture, too, one economic system has disposed of the land after one plan, making all cultivated distincts present the same class of division lines, grouping of tilled areas, and arrangement of shrubbery and grove. Nature and man have given to Japan a peculiar unity, or individualization. I know no other land measuring more than a thousand miles of latitude, of which this can be said with so much reason. In this land of contrasts with other lands one may travel from the Hokkaidō to Kyūshiu, and, to speak broadly of his environment, may find that though the stars in his sky change, the scene around him remains the same.

II.

Artistic Characterization.

But what, more definitely, is this unique landscape? we may now ask; what shall be its specific qualification?

1. *Variety.*—For one thing, we may say by way of beginning characterization, the Japanese Landscape is remarkable as showing *variety*, or *diversity*, throughout. The same throughout in virtue of a common order of qualities, the scenery of this country is yet varied everywhere with a diverse display of the many unlike elements of which it is composed. The result could not be otherwise. Japan is in foundation, as we know, the broken, jagged crest of

the greatest geologic fault on the earth's surface. In its beginnings, the country was crushed and tossed into chaotic masses by volcanic outbursts and primeval earthquakes, the rocky chaos becoming thousands of precipitous peaks and chasms. Further, these myriad and disordered masses of height and depth were eroded, denuded, transformed, modified into a yet more manifold diversity of shapes by ages-long, excessive downpours from the skies ; and further, a most luxuriant vegetation, indigenous and imported, growing wild and disposed of by man in later ages, gave a yet more complex character to the diverse whole. In Japan there is nowhere any monotony of view excepting, so to say, the monotony arising from an omnipresent repetition of a variety essentially of the same order. Travel where one may, and when one may, in this land, one is never wholly out of sight of mountain and sea-shore, hill and dale, stream and plain. One almost always has before him cloud-capped peak and horizon-bounding ocean, with countless shapes and things of nature lying between sea-beach and mountain-top. Were it not that the Japanese landscape is a *veiled* landscape, that is, a landscape usually softened, and, in the far distances, dimmed, and often obscured by the haze consequent upon the excess of moisture held in suspension in the atmosphere, the spectator's eye would hardly ever fail to meet in panoramic view all the elements of which the earth's scenery is composed. Desert wastes like those of the African Sahara, or the American Mohave,—these alone filling the vision,—are of course nowhere disclosed. Horizon-bound plains like the steppes of Russia, or the pathless morasses of Siberia are, necessarily, not to be met with. Nor are unbroken jungle-forests, such as those of mid-Africa, or of the Amazon valley, found among Japan's scenes. Always diversified, never monopolized by one or few objects, and never a monotone of forms or associations, is the Japanese Landscape.

2. *Vivacity and Serenity.*—Closely connected with the first distinctive characteristic of the scenery of this country, are qualities, apparent everywhere, which may be figured as *vivacity* or *cheerfulness*, and *serenity*. Landscape here under normal conditions is in no way gloomy or violent. There is fantastic, even capricious, outline and mass in some of the mountain-ranges,—at times these in excess. There is felt not seldom an impression tending to evoke a sense of sublimity, especially before some near views, say under lofty cliffs which plunge sheer into the ocean depths at the heads of promontories, or before some of the walls which tower abruptly from the recesses of mountain-fastnesses as parts of peaks that have not yet lost the marks of the volcanic and seismic forces which were active in their shaping. But, in characterising Japanese scenery as such, one would err, I think, in ascribing to it grandeur or solemnity; that which is awe-inspiring or that which evokes the emotion of the sublime. The awful crags of the everlasting snow-clad Alps, or the sublime domes of the Himalayas, have not their like even among Japan's mightiest mountains, the ranges of Hida. The landscape of these islands is far more appropriately distinguished as cheerful and serene, as bright and tranquil, as exhilarating and peaceful.

I shall never forget my first sight of Japan. It was in the early morning. Our ship had entered the lower Yedo Bay. The sun was rising. On just such a morning, years before I had entered the Gibraltar Straits. At both times my eyes first beheld fantastically formed mountains. But what a contrast between the two scenes, in their disclosure! The brilliant sunlight in Japan made the waters of the bay look like chased and beaten gold; a dazzling, exhilarating reflection from myriad rippling wavelets flashed before the sight, and not far away the crenellated peaks of Nokogiri-yama, radiant with the sun's rays, arose from the water's edge, bordering the eastern horizon with a long line of

towers among whose gilded embrazures the sun-light flashed. That was a scene before which every part of feeling was mastered by a sense of glad elevation. Not so was it in the Gibraltar Straits. The rising sun was there, the rippling water, the not-distant shore, and the shore-bounding line of the broken, serrated peaks of the African mountains But quiet as was the view it was not one of cheer. The mountains from summits to base were illumined by the rising sun's rays, but their whole aspect was dreary. The rippling water, even, did not relieve much the sombreness of those tawny, barren walls. Their reflected light was that of copper, rather than of gold. They were an arid waste. They sent out no gladdening invitation to the traveler from over the wide ocean. The shores of Japan, however, clad in their perennial verdure, greeted us with a cheery welcome. The shores in every direction were bright, and were astir with life. Villages nestled in the bays; boats danced over the waters. And there, for the first time, I saw that one among the most effective elements of landscape, or rather seascape, in Japan, an outgoing fishing-fleet, a product of the industry which is made possible in Japan by the abounding marine life crowding along its stream-laced shores. All like pleasing vivacity was absent from the barren shores of the north-west Marocco coast.

What I illustrate by this recollection of my first sight of Japan, is characteristically true of the whole of Japan, as far as I know the country. The Myōgi mountain range, for instance, Titanic chaos of rock though it be, is neither gloomy nor dreary. It is rather fantastic, or grotesque. And remember, that it is clothed with emerald-tinted verdure, garlanded with vines, and enlivened by flowing brooks and cascades. Its precipices, even, are bright with leaf and flower. Moreover, even the few desolate spots of Japan, such as the Ōjigoku of Hakone, are set in masses of ever-living green. There is the sombre expanse of rock-lava which

Asama-yama poured over its northern slopes a hundred years ago; that is now rimmed at its very edge with a luxuriant, never-failing growth of tree, of shrub, and of flower and grass. Also there is its weird companion-flow of mud and stone, which left many flat, cheerless miles of scene between Asama-yama's base and the idyllic Roku-ri-hara to the north-east. That is to-day fast taking on an enlivening array of vegetation. Everywhere in this favored land, a prodigal nature hastens to lavish bright verdure upon whatever waste places may perchanec be made by new outbursts of the devastating primevel forces that gave Japan being.

8. *Picturesqueness.*—A third distinctive feature of the Japanese Landscape is its *picturesqueness.* I do not find scenery in this country common-place or prosaic anywhere. It is a treasure-land for artists. The variety and cheerfulness which it discloses from sea-beach to mountain-peak are so connected with picture-like groupings of hill and dale, level and height, grove and field, stream and upland, that the artistic sense may unceasingly be gratified. Let the landscape be the work of nature alone, or of man and nature, its picture effects are inexhaustible. Italy is a land for the artistic eye; so is the American New England; and, as far as the work of man is concerned, Egypt and India are full of objects to please the picture-loving sight. But, in what both nature and man may do to make a land picturesque, no part of the world, so far as I have seen the world, surpasses that which is displayed in Japan. I need not repeat what I have said of the opulent, almost all-inclusive variedness and vivacity of the scenery here. Remembering that, we need but recall further, for one thing, the unique effects of the religious life of this people, shown in their temple architecture, its form and color, and in the temple and shrine-settings, the evergreen groves of cryptomeria, pine, live oak and laurel. Then we need but recollect the

unique picture-effects in Japanese scenery, made by the people in carrying on their peculiar industries. Think of their free, fenceless fields, and the irregular but graceful lines which give boundaries to their miniature areas of cultivated land! Remember too, the farm houses and their enclosures of dense, evergreen hedges, and their bamboo groves, producing rural scenes full as interesting as are made by the English cottage, or the German peasant-home, and, from a Western point of view, even more available for artistic use! Recall also the sea-shore! Even in Normandy, in England, or in Sicily, there is nowhere beach scenery so attractive, as along the coasts of Sagami, Suruga and many other Japanese bays, with fantastic sampans and junks lying high on the black and yellow sands, or, seen off shore, bounding over the blue waters under their square brown or yellow sails laced and crinkled from top to bottom hanging athwart the curving decks from low masts. But I need not extend these reminders of the elements of Japan's picturesqueness of scenery. They abound on every hand, from the petty paddy-field glinting in the angle of a grass or tree-clad dell, to the panoramic prospects of such marvels of picturesque scenery as enrapture one on the ridge of the Myōjin-ga-take on the way from Miyanoshita to the great cryptomeria grove of the temple of Saijōji.

4. *Beauty.*—Our theme at this point opens into many paths; many more than we can now take. I must therefore hasten to bring these characterizations to a close. I offer, therefore, by way of a comprehensive qualification of the object of our theme, my judgment that there is not in any other country, landscape which, considered all in all, is more a thing of beauty than that of Japan. *Beauty* is the quality which, more than any other, includes what I believe is distinctive of the scenery of these islands. I use the term beautiful in its widest sense, as expressing the sum of those qualities which please the eye;—variety, vivacity,

picturesqueness, grace and their like. There is much that one sees in the Japanese Landscape that excites admiration; a good deal that at times arouses wonder, and in some measure awe, but there is little in any measure, and there is nothing on a large scale, that gives rise to *ennui*, dislike, depression, or fear. There is, one may say, nothing in the landscape, as such, that repels, or does violence to, the æsthetic sense. Even waste hill-sides and mountain-tops, such as one sees between Ōsaka and Kōbe, are so much the exception in an otherwise omnipresent luxuriance of verdure, that the eye is rather surprised than repelled by the rare contrast thus made. But even there the outlines of those clay and sand-hills flow off in gentle undulations, and—specific to our purpose,—are backed by lofty, evergreen mountains, while in the foreground rise verdant fields and picturesquely clustered groves of trees. Italy is a land of beautiful sea shore; so is the Sierra-bound eastern coast of Spain; but neither the Mediterranean bounds of Italy, or Spain, busy the eye or cheer the mood like the ever-changing, and always novel, in-and-out curving coast of Eastern Japan, especially the everywhere inviting and elusive borders of that shallow sound, the Inland Sea, which pass beyond green islets and islands almost numberless, and disappear inland among verdant headlands jutting out from close-lying mountain-chains, none of which shows treeless-slopes and desert-summits, like those rising along the Mediterranean coasts.

I have stood upon the promontory of Taormina in Sicily, and have gazed for hours at the scene which has been called, in an artistic sense, the finest and the most beautiful in Europe. So far as panoramic effect is considered, it certainly would be difficult to look upon a view in which more of beauty, grand and lovely, is disclosed than there. One is engirdled there by sea and land. Such sea and such land! To the south and east extend to the opaline horizon the sapphire and chrysoprase deeps of the Mediter-

ranean; directly to the south-west rises to a height of more than a thousand feet a wall of rough cliffs,—cut off in the near distance by almost sheer precipices; between cliffs and sea a green-clad valley, sweeping southward from the Taormina plateau, ascends fifteen miles away as Mt. Etna. The mountain is drawn to a snow-clad summit eleven thousand feet up in the air, and from that height the volcano's silvery vapor spreads into the clear azure of the sky. North-east and north, the blue sea is bounded by the gray Calabrian mountains; the narrow Messina straits divides the mountains from the Sicilian hills. But beautiful as is the Taormina panorama, it does not surpass,—in some respects, indeed, it does not equal under like weather conditions,—its counterpart in the scenery of Japan. I speak of the panorama disclosed from above the temple of Tesshūji, a short distance off the road to the first burial place of Ieyasu, at Kunōzan. There, as at Taormina, one stands upon a height, and east and south stretches a wide expanse of water, not so rich in its color as the Mediterranean, but, under a fair sky, indescribably exquisite from the greens and azures covering its depths. Between the spectator and the sea, however, a wide expanse of rice fields, alight with the vivid emerald of the growing plants, fills the scene. At the sea-shore, instead of the little archipelago of black islets and rocks which cluster near the base of the Taormina promontory, there stretches out into the Suruga bay the curving, trident-like pine-clad bank of sand, Mio-no-matsubara, famed in song and art, bent around a bay within the bay, displaying line and color of the utmost grace and purity. Eastward, across the sail-dotted blue of the green bay, instead of such a boundary as the barren, gray Calabrian hills, sweep far southward, densely covered with overgrowing trees, the mighty, yet quietly undulating, mountain-masses of the Izu peninsula. To the north lies the low angle of the valley of the Fujikawa, bordered on the east by softly-flowing

mountain ranges; while north-eastward are spread out the virescent shallows of the surf-edged bay from which rises up, with far more beautiful outline than that of Etna, the great cone of the "Peerless Mountain" Fuji to a height of more than twelve thousand feet. I saw Etna in the early spring-time. Snow-crowned, it rested under a pearl-colored canopy wrought out of the volcano's rising vapor. I have seen clouds over Mt. Fuji simulate Etna's glory. I like most, however, to remember the view I once had of Japan's divine mountain, seeing it, as I saw Etna also, in the early spring-time. Enamelled with spotless snow nearly half down its curving slopes, Fujiyama stood a clear-cut, white-peaked and black-based cone, bared, without trace of cloud, under the infinite depths of the bright blue heavens. Around the globe, I do not think a scene more excellent than this, in grace of line or exquisiteness of color, can be found.

Again, there are lakes, many in the world, famed for loveliness in themselves and from their surroundings. There are some scenes of which these lakes are centers, that may be beyond in charm similarly composed landscapes in this country. Switzerland and Italy are celebrated in poetry and painting for the beauty and grandeur of Lucerne, Maggiore and Como. For the purpose now engaging us, however, comparison is not necessarily required. Beauty is beauty wherever found. Yet, I think that for pure attractiveness and for fascinating delicacy of scene, one need seek for nothing to surpass the north-eastward prospect to be had at middle spring-time from the ruined rampart of the castle grounds at Hikone on Lake Biwa. The elements of this landscape in the immediate foreground, as I recall them, are wide stretches, gracefully outlined, of water and reed-overgrown marshes, these edging brilliantly colored fields golden with flowering millet, and emerald with the young growth of other grains. These fields gradually rise in the near distance towards isolated terraced

and tree-clad hillocks. The hills in turn stand out from lofty mountain-ranges eastward. And, to the north, faintly seen, but with long undulations low across the horizon losing their mass in the far distance, the southernmost summits of the "Alps of Japan," the ranges which culminate in the provinces of Etchū and Hida, snow-covered, bound the fascinating view.

Lakes Chūzenji and Hakone, for scenes composed almost wholly of lake and mountain, have exceptional charm ; the one held deep within forest-bound hills mirroring the grand, rounded crown of Nantaizan, the other resting against grass and tree-clad slopes over which, near by, the matchless cone of Mt. Fuji commands sky and water.

Then for beauty of a high order, for beauty—indeed almost for sublimity—as disclosed among mountains only, he who has stood on the precipice overhanging the great chasm in the south walls of Nantaizan on the way from Nikkō to Chūzenji, or who has been in the mountain-amphitheatre at Minobu overtowered by the sacred Shichimenzan, has been encircled with a view unsurpassable in form, and, in the early spring or autumn, in the highest degree radiant with color. The awe-inspiring grandeur of gloomy, torrent-washed ravines, such as are to be found in the Swiss Alps, or in the choatic rock-gorges of the Rocky Mountains is absent from these mountain depths, as, indeed, it is absent from nearly all the mountain recesses of Japan. In Japan,—even in the fastnesses of its mountains,—gracious effects, such as gentle, or, at the worst, picturesque, forms, luxuriant vegetation, dashing brooks, leaping cascades, the most varied play of color, and other unforbidding things meet the spectator's sight.

And further, I would ill serve my attempted characterization of the Japanese Landscape should I omit a special word for the procession of flower and leaf-life that moves over the varied scene almost throughout the year. I refer now chiefly to the central and southern parts of the empire.

In mid-winter, even, the landscape stands clothed in a green that, to the eye, is but little less luxuriant than the verdure of summer. Deciduous trees, though many, are comparatively few in this arboreal land. They are abundant enough to set many hill-sides alight with a more vivid green in the spring, and with scarlet and gold in the autumn. But even the fallen leaves of autumn do not lay bare the scene they glorify in their dying. The evergreen pines, cedars, firs and spruces, live-oaks, laurels, camellias, and, on the low lands especially, the bamboo and the manifold shrubbery cared for by man, stay on through the short winters unchanged in color. The rice fields are, for the most part, bared and black, but many other fields are covered with the intense green of young grain sprouts and of like vegetation. Even when snow falls over large districts, there is a heightened beauty of contrasting color and form, arising from the shining out of the abiding foliage from under its thin cover of white, also from the increased display of the shapes of trees and shrubs given by the moulding of the snow to outlines of branch and leaf. Indeed, one of the most fascinating elements of the beauty of Japan's scenery is found in the distinctive revelations of the specific forms of tree, vine, and shrub made by thick-clinging snow. Especially the bamboo, banana and palm,—migrants from the tropics,—when covered by the plastic snow give the eye a much increased pleasure. Then, yet more, should the snow come, as it often does come, during the weeks when the flowering plum,—herald of Japan's annual floral procession,—has put forth its bloom, the landscape, snow-covered, yet mantling from the presence of the lovely plum blossoms, presents a scene than which nothing in nature can be more entrancing. However, I would not forget or undervalue the transporting outburst of the cherry flowers in the early spring. Most of the cherry trees, putting forth their blossoms before they show their leaves, fill many an extent of scene with a rosy hue perfect in

purity and singleness of tone. Wide landscapes, such as that at Yoshino, and, to a less degree, such as that at Arashi-yama, are transfigured in the spring by the cherry bloom, and thousands of near views, such as those of the Tōkyō Shiba and Ueno parks, such as one finds along the water courses at Mukōjima and Koganei, and at other public resorts, and in private gardens all over the land, are made for a festal fortnight beautiful beyond description by the witchery of this most captivating among the floral fairies. Quickly following the going of the cherries come the wild azaleas setting the mountain-sides aglow with pink light, transforming such regions as Nikkō and Karuizawa into lands of jubilee for a happy while. These are followed speedily by a host of spendthrift flowers which make of the upland meads gorgeous parterres throughout the summer; and, as these fade away, the maple, chestnut, oak, beach, *ichō* and other trees in countless places, with their transfigured foliage, work but, over hill and valley, brilliant tapestries in green, scarlet, silver and gold fit for dream lands.

I do not recall the succession of Japan's flowers that attends the care of man in myriad gardens and parks,—flowers such as the peonies, wistaria and the azaleas for the spring, the irises and the lotus flowers of the summer and the chrysanthemums of the autumn. These man-cared for flowers, it is true, greatly beautify the home and have a large part in the social life of the Japanese people, but they do not have place in the Japanese Landscape as such.

We shall now leave our theme. But, in leaving it, I wish to associate what I have said with some kindred thought, evoked from other minds by the same object. In so beautiful a land as this, naturally the people who hold it as their home, if at all sensitive with aesthetic endowment, would feel the charm which pervades their surroundings and would give expression to their delight. And so it has

been. The Japanese, as a people, are not only proud and fond of their native land, but they have felt its beauty and they unceasingly sing its praise. To the measure of their ability to express emotion, their pleasure over the scenes in nature surrounding them finds demonstration in their art and literature. It would be difficult to use language embodying deeper rapture or expressing more joyous elation over natural beauty than that having place in their literature. I add to what I have said, therefore, a few renderings of the Japanese appreciation of the landscape scenes around them. I quote from paraphrases of the "Classical Poetry of the Japanese," made by one who has searched deeply this treasury of verse and wrought much from it in fitting form,—I refer to Prof. B. H. Chamberlain, a former president of this society.

Hear, for example, these lines ascribed to the Emperor Jiyomei, of ancient times, celebrating his realm as seen from Mt. Kagu near his Nara home:—

"Countless are the mountain-chains
Tow'ring o'er Cipango's plains;
But fairest is Mount Kagu's peak,
Whose heav'nward soaring heights I seek
And gaze on all my realms beneath,—
Gaze on the land where vapours wreathe
O'er many a cot; gaze on the sea,
Where cry the sea-gulls merrily.
Yes! 'tis a very pleasant land,
Fill'd with joy on either hand,
Sweeter than aught beneath the sky,
Dear islands of the dragon fly!"

In a celebrated lyric drama, entitled "The Robe of Feathers," there is much highly wrought praise of a landscape of which I have already spoken at some length, that of which Mio-no-matsubara forms part. Listen to

these few verses describing the unwillingness, for the moment, of the earth-bound moon-fairy to leave the enrapturing scene ;—

"Heaven hath its joys, but there is beauty here.
Blow, blow, ye winds ! that the white cloud-belts driv'n
Around my path may bar my homeward way :
Nor yet would I return to heav'n
But here on Mio's pine-clad shore I'd stray."

Like specific localized tributes abound in this ancient poetry. I cannot now reproduce them. But this picture I would attach to one place to which I have referred :—

" Beauteous is the woody mountain
Of imperial Yoshino ;
Fair and limpid is the fountain,
Dashing to the vale below. "

And these verses, among many which have the seasons for their themes, are well worth reading :—

" Spring his gentle beams is flinging
O'er Kasuga's ivy-tangled lea ;
To the hills the mists are clinging,
Takamato's heights are ringing
With the nightingale's first melody."

These lines, having for their motive the crimson, fallen maple leaves of autumn, paint a good picture :—

" E'en when on earth the thund'ring gods held sway,
Was such a sight beheld ? Calm Tatsta's flood,
Stain'd as by Chinese art, with hues of blood,
Rolls o'er Yamato's peaceful fields away."

Fujiyama, of course, has often been the theme of poets songs. This very ancient ode to the " Peerless Mountain " well bears repeating :—

" There on the border, where the land of Kai
Doth touch the frontier of Suruga's land,
A beauteous province stretch'd on either hand,
See Fujiyama rear his head on high !

The clouds of heav'n in rev'rent wonder pause,
Nor may the birds those giddy heights assay,
Where melt thy snows amid thy fires away,
Or thy fierce fires lie quench'd beneath thy snows.

What name might fitly tell, what accents sing,
Thine awful, godlike grandeur? 'Tis thy breast
That holdeth Narusawa's flood at rest,
Thy side whence Fujikawa's waters spring.

Great Fujiyama, tow'ring to the sky!
A treasure art thou giv'n to mortal man,
A god-protector watching o'er Japan:—
On thee forever let me feast mine eye!"

But our gatherings from these songs of the ancient rhapsodists of Japan, telling of the beauty and wonder of their home-land, must cease. I therefore close my paper with some vesses from a poet of more than a thousand years ago:—

"Our fathers lov'd to say
That the bright gods with tender care enfold
The fortunes of Japan,
Blessing the land with many an holy spell:
And what they lov'd to tell
We of this later age ourselves do prove;
For every living man
May feast his eyes on tokens of their love."

ESSAY IN AID

OF A

GRAMMAR AND DICTIONARY

OF THE

LUCHUAN LANGUAGE

BY

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1895.

NOTA BENE.

The following abbreviations are used to denote two works frequently referred to in this Essay :—

"*Aston*," that is, "A Grammar of the Japanese Written Language," by W. G. Aston, M. A., 2nd. edit., 1877.

"*Colloq. Jap. Handbook*," that is, "Handbook of Colloquial Japanese," by B. H. Chamberlain, 2nd edit., 1889.

The literal Japanese translations of Luchuan sentences scattered through the text are often of necessity, not only inelegant, but actually ungrammatical. They serve, however, better than anything else could do to indicate the exact nature of the Luchuan construction.

Curtis.

CONTENTS:

Chap. I. Introductory Remarks 1

Chap. II. Phonetic System 12

Chap. III. Isolation 29

Chap. IV. The Noun and Pronoun 36

Chap. V. The Postposition 50

Chap. VI. The Numeral 62

Chap. VII. The Verb 66

Chap. VIII. The Adjective, Adverb, Conjunction, and Interjection 115

Chap. IX. Syntax 131

Excursus on the Origin of the Japanese Verbal Conjugations as illustrated by Luchuan 139

Miscellaneous Useful Phrases in Luchuan, Japanese, and English 147

Fragments of Dialogue 159

Conversation while Travelling in the Interior 166

Conversation on a Boat Journey 169

Conversation on Landing 171

Anecdotes 172

A Few Luchuan Proverbs 178

The Drama of Uyammā 180

Luchuan-English Vocabulary 188

Index of Subjects 268

Addenda et Corrigenda 271

ESSAY IN AID OF A GRAMMAR AND DICTIONARY OF THE LUCHUAN LANGUAGE.

[*Read before the Asiatic Society of Japan, 12th June, 1895.*]

CHAPTER I.—INTRODUCTORY REMARKS.

1.—A short vocabulary appended to Captain Basil Hall's "Voyage of Discovery to the West Coast of Corea and the Great Loo-choo Island" gave to the outer world the first sample of Luchuan speech. This was in 1818. But the seed thus sown fell on stony ground, and nothing further has been published on the subject in any European language during the seventy-seven years that have since elapsed. The only more recent work is a Japanese-Luchuan conversation book, entitled "*Okinawa Tai-wa*," published at Nafa in 1880 by the prefectural authorities, with a view to aiding Luchuans in the acquisition of the speech of their Japanese masters. Its style, however, is universally condemned as stilted and incorrect. No grammar

of Luchuan has ever been published in any language; neither have the natives—highly civilised though they be—any notion of the existence of such a science as grammar. The present writer was therefore obliged to pursue a somewhat arduous course of study to reach the results here offered, with considerable diffidence, to students of Far-Eastern philology.

2.—A portion of the material was acquired in Luchu itself, in 1893, from educated natives of Shuri, the capital; the rest from another educated native who happened to be at Tōkyō in 1894–5. As there was complete agreement between this man's speech and that of his countrymen at home whenever a test could be applied, the information derived from him may be considered of equal value to that gathered on the spot. It is alleged, however, that considerable divergence from the standard speech of Shuri exists in the rural districts, more particularly in the wild hill country of Yambara in the north; and not improbably many genuine old Luchuan words, phrases, and grammatical forms still survive there that have fallen into desuetude among the cultured upper classes. A similar remark applies to the island of Kume-jima, where standard Luchuan is spoken with certain local variations of pronunciation and vocabulary. The investigation of these must be left to some future traveller with ampler leisure and more strength for "roughing it."

3.—Except possibly by some stray missionary, Luchuan is as little likely to be studied by persons unacquainted with Japanese as is Assyrian by any but professed Hebraists. The following attempt at a grammatical analysis of Luchuan has, therefore, been made chiefly from the comparative point of view, the object being to explain Luchuan and Japanese forms through each other, so far as this can be done in the absence of any remains of a language older than either and the common

parent of both. The scheme of this small language family would seem to arrange itself as follows, the hypothetical members being printed in italics :—

PARENT LANGUAGE

ARCHAIC LUCHUAN — MODERN LUCHUAN

ARCHAIC JAPANESE * — MODERN JAPANESE

To these should be added the languages, ancient and modern, of Miyako-jima and the other islands between Great Luchu and Formosa. These little-known islands preserved their independence down to the fourteenth century, and their speech is said to diverge as markedly from Luchuan as Luchuan does from Japanese.

4.—The transliteration followed is that now firmly established among foreigners in Japan for romanising Japanese. It is practically identical with the system recommended by the Royal Geographical Society for the transcription of languages not hitherto romanised. For details see Chapter II.

5.—The exact degree of relationship uniting Luchuan and Japanese together is not easy to define. A glance at numerous such pairs of words as

Jap.	*mono*	Luch. "	*munu*	" thing "
"	*sake*	"	*saki*	" rice-beer "
"	*tōri*	"	*tūri*	" way "

might lead one who casually stumbled on them to regard Luchuan as a mere dialect, where the *o's* are turned into *u's*, and the *e's* into *i's*. To confirm this view, there are

* Eighth century after Christ.

numbers of absolutely identical words; for instance, *sakana*, "food served with rice-beer;" *uta*, "a poem;" *yama*, "a mountain," etc., etc. On the other hand, set before any Japanese, or before any European student of Japanese however eminent, such a dialogue as the following, itself a translation from the Japanese:—

Sāi!

Imenshēbiti! Wa'īri mishēbiri.

Nūsē menshēbī' ga yā?

Namā u nji mishōchi, imenshēbirang.

Ang y'a-mishēbīmi! Ang sē, u kē mishēbidungsā, Mu unjatu ga yushiritōta' ndi unnukiti u tabi mishēbiri.

Ū!

Set this, we say, before the most learned Japanese specialist, and he will obtain not even a glimmer of what is meant. Indeed, but for finding it in this place, he might not have guessed that the language of the little dialogue had any connection with Japanese at all. Nor has the passage quoted been studded with difficulties of set purpose:—it is quite simple, ordinary Luchuan.

6.—Careful comparison of the two grammars shows us substantial agreement both in accidence and syntax,—an agreement as complete as that subsisting between Spanish and Italian, together with well-marked differences of detail. The case is the same with the vocabulary. Japanese has apparently remained truer to the hypothetical common ancestor in some points, Luchuan in others,—Luchuan being in several particulars a more faithful representative even of Archaic Japanese itself than modern Japanese is. This is specially noticeable in the conjugation of verbs. On the whole, we shall not be far wrong if we compare the mutual relation of the two languages to that of Spanish and Italian, or perhaps rather of Spanish and French.

7.—As between French and Spanish on the one hand, or French and Italian on the other, so here too we naturally find more or less approximation on the debatable

ground between the two linguistic provinces. The Satsuma dialect resembles Luchuan in certain points, for instance, in the frequent dropping of medial *r*, as *moi* for *mori*, "a wood." This dialect, however, though very hard for a native of Tōkyō to make out, shows entire solidarity with Japanese in character, and scarcely betrays any leaning towards the grammatical peculiarities of the sister tongue to the south. In Tane-ga-shima, the northernmost island of the Luchu group, exceptional historical circumstances have rendered the character of the dialect closely similar, not to that of neighbouring Satsuma, but to ordinary Eastern Japanese.* Amami-Ōshima seems to have been originally tenanted by a Luchuan-speaking population, traces of whose former speech still linger in a few unmistakably Luchuan words, such as *tīda*, "the sun." But Japanese political predominance, and constant intercourse during three centuries, have almost japonised the island. Thus the transition forms have practically disappeared, and on landing in Great Luchu we find ourselves confronted by a new species.

8.—Nevertheless, even here Japanese influence has been at work, especially during the last three centuries, and more particularly during the last twenty years. Those political events which have brought Luchu ever more and more into Japan's grasp cannot but have notably affected the speech of the cultivated classes, and through them of the people at large. Nor is this a mere theoretical surmise. Standard Luchuan, as we now have it, constantly exhibits words in pairs,—one nearly or quite Japanese, the other totally different, thus *bappē* and *machigē* (Jap. *machigai*), "a mistake"; *aikō* and *ai* (Jap. *ari*), "an ant;" *anda* and *abura* (Jap. *abura*), "oil;" *ayā*, *ammā*, and

* This on the authority of Mr. H. Nishiwada, a recent scientific explorer of Tane-ga-shima and Yaku-no-shima, the result of whose researches first appeared in the "Journal of the Tokio Geographical Society" for July–September, 1894.

fafa (Jap. *haha*), "mother;" *ūdu* and *futung* (Jap. *futon*), "bed-quilt;" *nību* and *fishaku* (Jap. *hishaku*), "a ladle;" etc., etc.

In such cases, the term unlike Japanese is invariably the one best comprehended by the common people and by children, and is therefore doubtless the proper native word. For this reason is it that some of the most essential words exhibit the widest differences,—the degrees of relationship, for example, and also certain grammatical terminations, whereas modern words (the names for new inventions and modern things generally) have streamed in wholesale, first from Satsuma and more lately from Tōkyō. In process of time, with Japanese taught in every school, and with steam communication to bridge the gulf between two archipelagos once so widely sundered, the native speech will doubtless retire into the background, sink into a patois, and at length become extinct. At the present moment it is still employed universally by all classes; and notwithstanding the endeavour to teach and learn the language of the conquerors, Japanese is understood by few and thoroughly mastered by fewer still. Those who speak it, do so with an accent that reminds one of the Japanese spoken by Koreans. As for the Japanese residents, scarcely any take the trouble to acquire Luchuan:—interpreters, gesticulation, and a scanty stock of "pidjin" are the means of intercourse resorted to.

9.—It may be asked of what nature is the light which Luchuan throws on Japanese. We reply that it is such as, in general, sister languages shed upon each other. Sometimes we get helped towards the derivation of special words. Take Japanese *yane*, "a roof," written 屋根, and apparently composed of *ya*, archaic for "house," and *ne*, "a root." But "house *root*" would be a name more appropriate to the foundation or to the cellar than to the roof. Accordingly we find that the Luchuan for "roof"

conveys no such unnatural idea, being *yā nu wwī*, literally "top of house," that is, "house-top." Translated literally into Japanese, this would become *ya no ue;* and we conclude the syllable *ne* in *yane* to be most probably a contraction of *no ue*, such contractions being quite in accord with the habits of the language. At other times grammatical forms receive illustration. This is notably the case with the various conjugations of Japanese verbs, which Luchuan analogies prove to be reducible to a single scheme. Not infrequently we meet with interesting ancient words, recorded in the earliest monuments of Japanese literature, but dropped from the popular speech perhaps a whole millenium ago. Such are *nē*, identical with archaic Japanese *nae*, "an earthquake," long since replaced in the northern language by the Chinese synonym *ji-shin*, 地震; *shishi*, "flesh," "meat," replaced in modern Japanese by the Chinese term *niku*, 肉; *tuji*, "a housewife," old Japanese *toji*, now disused, etc., etc. Sometimes we are simply warned against an attractive derivation. For instance, Luchuan *kabi*, "paper," shows that the cognate Japanese word *kami* can scarcely be referred to Chinese *kan*, 簡, as had been thought likely by some, paper itself having doubtless been first imported from China together with literary notions in general, so that the adoption of a Chinese word to denote it would not have been in itself improbable.

10.—A comparison of the two languages may occasionally open out wider fields of interest than those hitherto mentioned. For example, does not the sisterly relationship of Japanese and Luchuan prove, once for all, that Japanese is the language of the last invaders of Japan, not —as there might hitherto have been equally good reason to suppose—the language of earlier aboriginal inhabitants of one of the central provinces (Yamato for instance, Japanese being often termed "the language of Yamato"), adopted by

conquerors comparatively few in numbers, as provincial Latin was adopted by the Franks and Normans, Chinese by the Mongols and the Manchus, and similarly in many other instances of which history preserves the record? The case of Japanese must rather resemble that of Anglo-Saxon, which thrust back and has at last nearly effaced the languages of earlier populations. The solidarity between Japanese and Luchuan would otherwise remain inexplicable. Our belief is that legend points true for once in making Jimmu Tennō, the first "earthly Emperor" of Japan, begin his career in the extreme West of the country and thence fight his way eastwards. A glance at the map shows Kyūshū to be the portion of Japan nearest to the mainland of Asia,—Kyūshū, with little Tsushima as a convenient stepping-stone. By this easy route we may imagine the conquering race to have entered the country at a date previous to the third century of the Christian era;—for the geographical and other names mentioned by the Chinese historians of that century have an unmistakably Japanese ring. From Kyūshū the invaders would have pressed forward East and North, exterminating some tribes of aborigines and incorporating others, as legend asserts to have been the case. This process, which, by the eighth century after Christ, carried Japanese colonisation up to about the fortieth parallel of latitude, is still going on; for Yezo is only now beginning to fill up with Japanese, and the aborigines still form a considerable factor in the population. Now is it not intrinsically probable that, while the main body moved north-east in the general direction of the land, a few stragglers, laggards, or weaklings should have wandered south,—driven perhaps by defeat in internecine strife to take refuge in the little archipelago, whose islets stretch like the rungs of a ladder the whole way from the gulf of Kagoshima in southern Kyūshū to what is now known as Great Luchu? History tells us of the arrival of such refugees during the Middle Ages. Why should not the

same thing have occurred at an earlier date? Racial and linguistic affinities would thus find a very simple explanation, while the distance in time and space amply accounts for the existing differences.*

* * * * * *

11.—Perhaps an essay on a hitherto unknown language may be expected to indicate, however briefly, what that language contains in the way of written monuments. Overshadowed by two powerful neighbours, Luchu has never developed a literature of its own. Chinese was for centuries the medium of written intercourse among the learned; and since the Japanese conquest in A.D. 1609, the Japanese language has also been studied by many, and the Luchuans have given proof of considerable talent in the composition of classical Japanese verse. Occasionally the Japanese *Kana* syllabary has been employed to transcribe sentences in the vernacular. There even exist a few brief inscriptions of this kind on stone. But the divergent phonetic structure of the two languages, and more especially the possession by Luchuan of several sounds which Japanese lacks, make the *Kana* an imperfect vehicle of transcription.

12.—The rude ideographs employed on the island of Yonakuni, the most south-westerly of the Luchus, have been illustrated in our paper on "The Luchu Islands and their Inhabitants," printed in Vol. V., Nos. 4, 5, and 6, of the Journal of the Royal Geographical Society, April, May, and June, 1895; and we hope at no distant date to publish fac-similes of the curious tallies called *Shō-chū-ma*, resorted to in the rural districts of Great Luchu for the

* Part of the argument of this paragraph has been already given in the same words in a paper contributed by the present writer to the "Journal of the Anthropolcgical Institute" for 1895, where it is also proved from Luchuan linguistic evidence that the *torii*, or Japanese Shintō gateway, is probably of foreign origin.

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12.—The rude ideographs employed on the island of Yonakuni, the most south-westerly of the Luchus, have been illustrated in our paper on "The Luchu Islands and their Inhabitants," printed in Vol. V., Nos. 4, 5, and 6, of the Journal of the Royal Geographical Society, April, May, and June, 1895; and we hope at no distant date to publish fac-similes of the curious tallies called *Shō-chū-ma*, resorted to in the rural districts of Great Luchu for the

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* Part of the argument of this paragraph has been already given in the same words in a paper contributed by the present writer to the "Journal of the Anthropolcgical Institute" for 1895, where it is also proved from Luchuan linguistic evidence that the *torii*, or Japanese Shintō gateway, is probably of foreign origin.

CHAP. II.—PHONETIC SYSTEM.

16.—The transliteration of Luchuan followed in this Essay is, as already incidentally stated, that now firmly established among foreigners of every nationality resident in Japan for the spelling of Japanese, and practically coincides with the system recommended by the Royal Geographical Society. Roughly speaking, the vowels are taken at their Italian, the consonants at their English value, subject to the proviso that *ch* always sounds as in "church," *g* always as in "give."

A few French local writers still hold out for individual methods of spelling. The leading French missionaries, however, such as the Abbé Evrard and the Abbé Caron—authors of valuable educational works on the language—have cast in their lot with the Romanization Society, the Asiatic Society of Japan, the *Deutsche Gesellschaft für Natur- und Völkerkunde Ostasiens*, and with English and German writers generally, in adopting the phonetic spelling first established a generation ago by the authority of Dr. Hepburn's Japanese-English Dictionary, and generally current ever since. It is to be wished that all those who in Europe publish learned works on Japanese subjects would, by conforming to this simple standard,—easy to print and easy to read,—help to brush away needless complications from the approaches to a subject already so difficult as Japanese philology. An orthography good enough for the Oriental Seminary at Berlin and for the Asiatic Society of Japan (which latter works on the spot, and with the very best means for attaining to a correct judgment) should surely satisfy individual students in France, Italy, or Holland.

17.—The Luchuan vowel system is as follows :—

a, *ā*

ē *ō*

i, *ī* *u*, *ū*

that is to say, the three fundamental vowels *a*, *i*, *u* appear both in a short and a long form, the intermediate vowels *e* and *o* in the long form only. Short *e* exists but in the single word *haberu*, "a butterfly."

Modern Japanese has the five short vowels *a*, *e*, *i*, *o*, *u*, and the long vowels *ō* and *ū* (*ā*, *ē*, and *ī* only sporadically). These long vowels can, however, when occurring in true native words, be traced back in every instance to crasis, as *kōbe*, "head," for *ka-u-be*; *Ōsaka* (the name of a place), for *O-ho-saka*; *sū* (generally transliterated *suu*), "to suck," for *sufu*, etc. But the great majority of modern Japanese long vowels occur in words derived from the Chinese, and may therefore be left out of account as a mere foreign intrusion. Archaic Japanese had only the five short vowels *a*, *e*, *i*, *o*, *u*, and there are signs to the effect that the intermediate vowels *e* and *o* were of later growth than the others, numerous words showing *u* which afterwards came to be pronounced with an *o*, as *nu*, "of" (modern *no*); *yuri*, "than" (modern *yori*), while *e* can be proved to have arisen in many cases from *a* + *i* or *i* + *a*, as *nageki*, "lamentation," for *naga-iki*; *tateri*, "stood," for *tachi-*[=*tati-*] *ari* (conf. Aston, p. 28).

Turning now to Luchuan, we find that *ē* and *ō*, in that language also, are derivative—at any rate in one large class of cases (see ¶ 38 and the small type under ¶ 41), and in others where Japanese preserves an earlier form, *e. g.* Luch. *tadēma*, "now," Jap. *tadaima*. But the same cannot be said of *ā*, *ī*, and *ū*. Words such as *ki*, "tree," (Jap. *ki*); *mī*, "the eye" (Jap. *me*); *wā*, "pig" (possibly the same as Jap. *i*, Archaic Jap. *wi*); *dzū*, "tail" (no cognate Jap. form), are impossible to account for by crasis in the present state of our knowledge; neither can we say why *yu*, "world," should be short, while *yā*, "night," is long, both being *yo* (short) in Japanese. It seems most natural to suppose that the parent language from which Japanese and Luchuan are derived possessed long *ā*, *ī*, *ū*, as well as short *a*, *i*, *u*, and that the southern daughter has retained this distinction, which had been abandoned by

the northern even in the earliest days of which literary records survive (beginning of 8th century after Christ). It is also to be remarked that Luchuan wavers in not a few cases between the long and the short form. For instance, *ti*, "the hand" (Jap. *te*), remains long in some compounds, but becomes short in others, as *ti-sagwi*, "groping" (Jap. *te saguri*); *ti-shuku*, a hand lamp (Jap. *te-shoku*).

The student who notes *in limine* that Luchuan short *i* regularly corresponds to Japanese *i* and *e*, Luchuan short *u* to Japanese *o* and *u*, will possess the key to great numbers of words. Such a list as the following might be extended almost indefinitely:—

Luchuan	Japanese	
kunu	*kono*	"this" (adj.)
kuri	*kore*	"this" (subst.)
kukuru	*kokoro*	"the heart"
nunu	*nuno*	"cloth"
u	*o*	an honorific prefix
Kūshi	*Kōshi*	"Confucius"
tira	*tera*	"a Buddhist temple"
kazi	*kaze*	"the wind"

In such examples as the following, though other laws of letter-change also come into play, the consideration that Luch. *i*=Jap. *e*, and Luch. *u*=Jap. *o*, will serve to bring many apparently unrelated words within measurable distance of each other:—

Luchuan	Japanese	
fiji	*hige*	"beard"
niji	*negi*	"onion"
nunung	*nomu*	"to drink"
tuchi	*toki*	"time"
utu	*otto*	"husband"
uting	*ochiru*	"to fall"
winagu	*onago*	"woman"
mi-kagang	*me-gane*	"spectacles" (but conf. *kagami*, "a mirror")
tsibu	*tsubo*	"a jar"
ujinui	*oginai*	"atonement"

Such instance as this last, where Luch. *nui* represents Jap. *nai*, shows that the rule of correspondence here laid down has its

exceptions. While all of these cannot be accounted for in the present state of our knowledge, some may even now serve to elucidate the rule instead of invalidating it. Thus Luch. *nuji*, "a rainbow," is *niji* in standard Japanese both modern and classical. Certain Jap. dialects, however, have *noji;* and the very earliest poetical remains have *nuji*, thus proving the preservation by Luchuan of an earlier form which Japanese, much given to the interchange of *u* and *i*, has altered.

18.—The Luchuan long vowels are phenomenally long, taking twice or perhaps thrice as much time to pronounce as the long vowels of English, French, or German. The distinction between long and short quantity is indicated in this Essay, as in the current transliteration of Japanese, by a stroke over the long vowels, as *kami*, "above" (Jap. *kami*) ; *kāmi*, "a jar" (Jap. *kame*) ; *kāmī*, "a tortoise" (Jap. *kame*) ; *wīrikishang*, "amusing ;" *tutōng*, "I have taken" (Jap. *totta*) ; *kēng*, "a time ;" *kūbā*, "a spider."

Such pairs of words as English "could" and "cooed," French *mettre* and *maître*, *sol* and *saule*, German *Bann* and *Bahn*, give no adequate idea of the part played by quantity in Luchuan pronunciation. Start a Luchuan on a long vowel, and you would think that he regretted ever to let it go. A visitor to the archipelago,* who heard Luchuan spoken without attempting to learn it, writes of this unparalleled length of quantity as follows: "There is another peculiarity in the language which distinguishes it from any other known tongue. This is the extraordinary pronunciation given to vowels in certain words . . . . . It is a long drawl of the vowel, the tone of the voice of the person who speaks rising higher as the sound is uttered. The pronunciation cannot be rendered in words, and no system of transliteration would convey it; it must be heard to be understood."—This description is by no means exaggerated, except in so far as the difficulty of transliteration is concerned. Japanese long vowels are long enough, but they are not to be compared to the Luchuan ones.

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* Mr. J. H. Gubbins, of H. B. M. Consular Service, in a valuable paper entitled "Notes regarding the Principality of Loochoo," published in the "Journal of the Society fo Arts," June, 1881.

19.—Luchuan short vowels are of about the same length as Italian vowels in non-accented syllables. *I* has two degrees of shortness, being sometimes almost quiescent, as in *sichōng* (which might also be written *sĭchōng* or *s'chōng*), "I am fond." After due consideration, it has not been deemed necessary to distinguish these extra-short *i's* by any special mark; for their shortening seems to arise rather from convenience of pronunciation at the present day than from any radical difference between them and ordinary short *i*.

Japanese shows two degrees of shortness, not only in the case of *i*, but in that of *u*. The extra-shortening is however, here certainly modern, and possesses no theoretical importance. Luchuan extra-short *i* almost always corresponds to Japanese extra-short *u*. Thus the word *sichōng* given in the text is *suki* (pronounced *sŭki* or *s'ki*) in Japanese.

20.—The modern Luchuan language abhors diphthongs as much as it delights in long vowels. All such diphthongs as presumably existed at an earlier stage of development have passed by crasis into a single long vowel. On the other hand, a few instances of diphthongs have arisen from the dropping of *r*, a letter which, as will be noticed further on, gives great trouble to Luchuan organs to pronounce.

Where Japanese retains the earlier form *ai* or *ae* in many words both native and borrowed from the Chinese, Luchuan shows the long vowel *ē*. Such are *kēyung*, "to return" (Jap. *kaeru*); *mē*, "front" (Jap. *mae*); *ni-fē* [*dēbiru*], "thank you" (probably Chin. 二拜, of which the Jap. pronunciation would be *ni-hai*); *zē-bang*, the name of an official rank (Jap. *zai-ban*), etc. Vulgar speakers in Tōkyō and Eastern Japan generally, often corrupt *ai* or *ae* into *ē*, exactly in the same manner. Japanese *ei* (mostly in words of Chinese origin) is represented by *ī*, as *mī-shu*, 名所 (Jap. *mei-sho*), "a celebrated place." Such words as *agai*, "east" (Jap. *agari*, "rising)," and *Shui*, the name of the capital of Luchu (Jap. *Shuri*, Chin. *Shou-li* 首里), are examples of the origination of a diphthong through the dropping of the letter *r*.

21.—Tonic accent, if it exists at all, has little importance in this language family, and no attempt has been made to indicate it in the present Essay.

For the subject of tonic accent in Japanese, see "Colloq. Jap. Handbook." ¶ 27, pp. 18-20. Europeans accustomed only to strongly accented languages, such as English or German, might at first easily confound the effects of quantity with those of accent, and imagine, for instance, that the word *kāmi*, "a jar," was *accented* on the first syllable. This is not so:—the difference between the *kā* and the *mi* is one of length, not of stress. In *kāmi*, "a tortoise," *kā* is sounded no less long because *mi* is long also. Again, take *sū-titsē*, the "isolated state" of *sū-titsi*, "a cycad" or "sago-palm." Here all three syllables have to be sounded long; but a trained ear listening to a native speaking cannot detect any greater stress on one than on the other. Doubtless all scholars admit theoretically, with the tradition of Greek and Latin before them, the essential difference between quantity and accent; but the pronunication of those dead languages by every modern European nation shows how imperfectly the theory is translated into practice.

22.—The consonants are:—

Surds	*p*	*t*	*k*	*s*	*sh*	*ch*	*ts*
Sonants	*b*	*d*	*g*	*z*	*j*		*dz*
Nasals	*m*	*n*	*ng*				
Fricatives	*w*	*ww*	*r*	*y*	*yy*		
Aspirates	*f*		*h*				

These consonants are the same as in Japanese, plus a peculiar *w* and a peculiar *y* (here spelt *ww* and *yy*), for which see ¶¶ 28 and 30 respectively. The same intimate relation as in Japanese subsists also in Luchuan between the pairs of surds and sonants, the former being the originals from which the latter were differentiated by softening; and as in Japanese, so here also, the aspirates *f* and *h*—originally derived from *p*—commonly replace the latter letter, which would be the proper surd correlative of *b*. The Western dialects of Japanese, true to an original usage which the *Kana* orthography still indicates, distinguish French *j* (ʒ), the sonant corresponding to

the surd *sh*, from English *j* (ぢ), the sonant corresponding to the surd *ch*. It is, therefore, somewhat remarkable that Luchuan should agree with the standard (but in this respect corrupt) speech of Tōkyō in having but one sonant letter—viz. English *j*—to represent the two surd letters in question.

23.—*S* and *sh* are difficult to distinguish in certain words, especially where a *u* or an *ē* follows. For instance, *shung*, "to do," sounds nearly if not quite like *sung* in the mouths of some speakers; *menshēng*, an honorific verb equivalent to the Japanese *irassharu*, "to come," "to go," is also pronounced *mensēng*.

Though no such uncertainty exists within the limits of the standard Japanese of Tōkyō, the various Japanese dialects, when compared among each other, show that in Japanese too the line between *s* and *sh* is not sharply drawn. Thus, in the West they say *she* where Tōkyō has *se*. Compare also the universal alteration of Classic *si* (at least we must suppose し have been pronounced *si* in Classical times) to modern *shi*.

24.—*Ch*, as already noted, sounds always as in the English word "church," while its sonant equivalent *j* is pronounced as in "judge."

The letter *ch* in Japanese always represents an original *t*. Thus *chichi*, "father," stands for *titi* (conf. the alternative forms *toto* and *tete*); *chi* stands for Chinese *ti*, 地, and so on. With very few exceptions (*uting*, Jap. *ochiru*, "to fall," being one), Luchuan agrees with Japanese in the cases where the latter language has altered *t* to *ch*. To these it adds another large class of its own, where the *ch* is derived from *k*, this change being specially frequent when the vowel *i* or the vowel *u* follows. Where Japanese, for instance, has *kiku*, "to hear," Luchuan shows us *chichung*. Similarly,

Jap.	Luch.	
iku	*ichung*	"to go"
saki	*sachi*	"front"
kinō	*chinū*	"yesterday"
kiru	*ching*	"to cut"
kuru	*chūng*	"to come"
kimo	*chimu*	"the liver"

And likewise in such words borrowed from the Chinese as

ki-sha 氣車	*chi-sha*	"railway"
ken 間	*ching*	a measure of distance
kei-satsu 警察	*chi-sachi*	"police"
kem-butsu 見物	*chim-butsi*	sightseeing

The substitution of *ch* for *k* is of course one of the most familiar of all linguistic changes. Pekingese gives a thorough-going example of it, every *k* being there turned into *ch* before *i* or *ü*, as *Pei-ching* for "Peking," and the people being incapable of even *hearing* the difference between *ki* and *chi*, much less pronouncing it. Luchuan does not go this length. Though numerous *k's* before *i* and *u* have become *ch*, others still survive intact. Such are *ki*, "a tree" (Jap. *ki*); *king*, "to kick" (Jap. *keru*); *kissa*, "a little while ago" (no cognate Jap. word exists). A comparison of several such pairs of words as

sachi (Jap. *saki*), "front;" *saki* (Jap. *sake*), "rice-beer;"
chīng (Jap. *kiru*), "to cut;" *king* (Jap. *keru*), "to kick;"
chūng (Jap. *kuru*), "to come;" *kūng* (Jap. *konu*), "not to come;"

seems to show that, for some unexplained reason, the letter *k* has a better chance of surviving in a Luchuan word when the following *i* or *u* corresponds to *e* or *o* respectively in Japanese, than when the Japanese form also has *i* or *u*, as the case may be. Such sporadic cases as Luchuan

chāyung (Jap. *kieru*), "to go out" (of fire),
chāshung (Jap. *kesu*), "to put out" " "

testify to a still wider divergence between the two languages, and show us a Luchuan *ch*, apparently non-original, before a vowel other than *i* or *u*.

In addition to the *ch's* derived from *t* and from *k*, Luchuan has a third much smaller class owing its origin to the metathesis of *sht* into *tsh* (=*ch*), at least if we assume—and it is difficult to do otherwise—that Japanese preserves the more ancient form of the words in question. *Acha* (Jap. *ashita*), "to-morrow," is a sporadic case. More interesting are the verbs ending in *shung*, all of which make their past tense in *chang* (*i. e.* *tshang*, for *shtang* or *shitang*); thus

Luch. *kurushung*	"to kill"	past *kuruchang*
Jap. *korosu*		" *koroshita*
Luch. *chāshung*	"to put out"	past *chāchang*
Jap. *kesu*		" *keshita*

Finally Luchuan has *ch* in a few primary words, such as *chū*, "what?" to which no cognate forms exist in Japanese.

The result of these several concurrent causes is to render *ch* a much commoner sound in the southern than in the northern language. The letter *k* in the latter dominates, so to say, all the other consonants, forming from 6 to 7 per cent. of the total number of letters in any ordinary printed page of romanised Japanese. In Luchuan this proportion shrinks to 4·8 per cent., while the proportion of *ch's* is slightly under 1 per cent. in Japanese, and over 3½ per cent. in Luchuan.

As Luchuan *ch* often represents Japanese *k*, so also does Luchuan *j* often represent Japanese *g*. *Muji*, "wheat" (Jap. *mugi*); *njuchung*, "to move" (Jap. *ugoku*), and some of the words already quoted on p. 14 in another context, such as *jiji* (Jap. *hige*), and *niji* (Jap. *nege*), may serve as examples. The genesis of this letter in the two languages seems to be as follows:—I. *k*; II. *g* (hard as in "give"); III. *j* in Luchuan, while at Tōkyō, and indeed in standard modern Japanese generally, it has slid into a sound which, though still transliterated *g*, is really the nasal correlative of that letter, viz. *ng*, at least in the middle of words.—Luchuan *j* also occasionally represents Japanese *d*, for example in *jijai*, "left [hand]," Jap. *hidari*.

25.—*Ts* and its sonant correlative *dz* have been classed as single letters, because in this language family they have proceeded from *t* and *d* by differentiation, not by the addition of *s* or *z* from without.

The common Japanese syllable *tsu* (with *u* very short) is regularly represented in Luchuan by *tsi* (*i* very short), both in native words and in such as come from the Chinese, *e. g.*

Luch.	Jap.	
tsichi	*tsuki*	"the moon"
shu-mutsi 書物	*sho-motsu*	"a book"

Japanese *dzu* (thus pronounced, but written *zu* in the now accepted orthography) is represented, not by Luchuan *dzi*, as might have been expected, but by *zi*, *e. g.*

kannazi	*kanara[d]zu*	"positively."

26.—So far as pronunciation is concerned, the only remark called for by the nasal series is that the final letter which we have written *ng* throughout, approaches the sound

of *n* when followed by a word beginning with a dental or sibilant consonant. For instance *kang*, "thus," clearly ends in *ng*; but *kang sē*, "if one acts thus," might as well be written *kau sē*, were it not for the confusion liable to arise from transcribing the same word in two separate ways.

Many such final nasals have been dropped in Japanese. The word *kang*, just quoted, is an example, its Japanese equivalent being written *kau* (that this *u* represents a lost nasal is proved by the analogy of countless words borrowed from the Chinese, as *Tōkiyau*, pronounced *Tō-kyō*, from Chinese *Tung-king* 東京), and pronounced *kō* by a crasis of the two vowels. Similarly in the present tense of verbs, where Luchuan regularly retains a final nasal of which even the earliest extant Japanese preserves no trace, as *tachung* (Jap. *tatsu*), "to stand;" *yung* (Jap. *iu*), "to say," etc., etc., etc.—Luchuan *n* often corresponds to Japanese *m*, the latter being probably the original letter. For instance, the island which the Japanese call *Miyako-jima*, is in Luchuan *Nāku-jima*; Japanese *yomu*, "to read," is Luchuan *yunung*; Jap. *mō*, "yet," is Luch. *nā*, etc., etc.

27.—The Luchuan nasal consonants possess certain peculiarities. Not only can they (at least *m* and *n*) be doubled *at the beginning* of a word, *e.g. mmu*, "potato" (Jap. *imo*); *nna*, "all" (Jap. *mina*),

Modern Japanese shows traces of the same tendency in the case of *m* only. Thus *uma* or *mmma*, "a horse," is commonly pronounced *mma*; *ume* or *mmme*, "plum-tree," is pronounced *mme*, and similarly in a few other words.

but each nasal can be prefixed at the beginning of a word to certain other cognate consonants—labial, dental, or guttural, as the case may be—viz. *m* to *p* or *b*; *n* to *d*, *ch*, or *j*; and *ng* to *k*. Uncouth-sounding words, difficult of pronunciation by Japanese and even by European organs, are thus obtained. Here are a few examples:—

Though no vowel really intervenes between the initial *m* or *n* and the following consonant, those who are unable to utter the

words as they stand will do better to say *ŭmpana*, *ŭndi*, etc., than *mŭpana*, *nŭdi*, etc. The former would perhaps be understood the latter certainly not.

Luch.	Jap.	
mpana	*mi hana* (not used)	"the nose" (honorific)
mbusang	*omoi*	"heavy"
ndi	(no cognate Jap. word)	"that" (conj).
nchi	*mite*	"seeing"
njiyung	*deru*	"to go out"
njuchung	*ugoku*	"to move"
ngkai	(see below)	"to"

In *mpana*, Luchuan preserves an original *p* which Japanese has changed to *h*. On the other hand, Jap. has kept the vowel *i* which Luchuan drops. Thus the honour (if honour it be) of remaining true to archaic forms, is seen to be equally divided between the two languages.

The case of *mbusang* and *omoi* is more difficult. At first sight the two words appear utterly unconnected. Remark, however, that *sang* in Luch. and *i* in Jap. are but terminations agglutinated to the stem. The comparison is therefore to be made only between the radical parts *mbu* and *omo*, where we must remember what has been said in ¶ 17 as to the regular correspondence between Jap. *o* and Luch. *u*, the latter being probably the original form of the sound. We thus get *mbu* and *umu*, plus a hint to the effect that *umu* may stand for an earlier *ubu*, because *m* and *b* constantly interchange in Japanese (conf. Aston, p. 35). Having got so far, we can, it is true, get no further. But when we find, in two cognate languages, two words agreeing in sense and so closely similar in sound as *mbu* and *ubu*, we are surely justified in identifying them.

Ndi will be treated of in ¶ 73.

Nchi will seem less different from *mite* than appears at first sight, when it is remembered that Luch. *n* often corresponds to Jap. *m*, and *i* to *e*, while *ch* in both languages often represents an original *t*.

Njiyung and *njuchung* supply instances of the correspondence of initial Luch. *u* to initial Jap. *i* or *u* (these vowels interchange in Jap., see Aston, p. 29); for *deru* is *ideru* or *idzuru* in the older Classical tongue. Whether we ought to postulate an initial nasal dropped in Japanese, and an *i* or *u*

after the initial nasal dropped in Luchuan, cannot be determined in the present state of our knowledge. Such cases as *ngkashi* (Jap. *mukashi*), *ngkati* (Jap. *mukatte*), show that such dropping of vowels is not unfamiliar to the Luchuan tongue. We thus obtain, in the case of *njiyung* and *ideru*, the following regular correspondences, all of which, except that of *y* and *r*, have already been explained :—

Luch. *n*	=	Jap. *i*	
j	=	" *d*	
i	=	" *e*	
y	=	" *r*	
u	=	" *u*	

ng is dropped in Jap.

The analysis of *njuchung* and *ugoku* is :—

Luch. *n*	=	Jap. *u*	
j	=	" *g*	
u	=	" *o*	
ch	=	" *k*	
u	=	" *u*	

ng is dropped in Jap.

As for *ngkai*, the last word on this list, our hypothesis concerning it will be found in ¶ 74.—The above details may appear to some readers disproportionately minute. They have been given as a practical example of the method to be pursued in comparing Luchuan words with Japanese. The results obtained are perhaps meagre; but such as they are, do they not justify us in hoping for more, when the subject of which we can here merely scratch the surface, shall have been thoroughly dug into and explored?

28.—*W* is mostly pronounced as in English. At other times it has a much softer and narrower sound, rather more like that of *u* in the French word *puis*, but not exactly paralleled in any European language. We have written this modified sound *ww* in the absence of any suitable Roman letter, in order to avoid recourse to diacritical marks.

Japanese has but one *w*, pronounced exactly as in English, but heard only before the vowel *a*, and possibly still also, from the mouths of some speakers, before *o* in a few words. Before the other vowels it has been dropped from the spoken speech, though

it is still retained in writing, not only before *o*, but also before *e* and *i* (the *Kana* letters ヲ, ヱ, and ヰ representing respectively *wo*, *we*, and *wi*, as contrasted with オ, エ, and イ, the symbols for plain *o*, *e*, and *i*). Before *u* even the orthography retains no trace of a *w*, whose former presence had, however, already been inferred by Japanese scholars on theoretical grounds. The following words exemplify the retention by Luchuan of a *w* dropped in the modern Japanese pronunciation :—

Luch.	Jap.	
wung	[*w*]*oru*	"to be"
winagu	[*w*]*onago*	"woman"
wō (Chin. *wang*, 王)	[*w*]*ō*	"king"
wi-fē (Chin. *wei-p'ai* 位牌)	[*w*]*i-hai*	"funeral tablet"
wiyung	*u*[*w*]*eru*	"to plant"
wuganung	[*w*]*ogamu*	"to revere"

These initial *w*'s preserved in Luchuan speech and in Japanese spelling, but not in the modern Japanese speech, give a welcome independent testimony to the fidelity with which Japanese spelling represents an earlier pronunciation of the Japanese language,—the pronunciation of from the 8th century, when this spelling was fixed, to the 11th when traces of irregularity and confusion begin to appear in the manuscripts that have been handed down. No testimony more completely independent could be desired for ; for the Japanese literati have never known anything of Luchuan, and if they had, would have despised it utterly as a barbarous patois.

Luchuan *ww*, in the few words commencing with it, generally corresponds to Japanese *u*, as

wwi	*u*[*y*]*e*	"top," "above."

The combination *kwi* sounds nearly like German *kü* in some few words, especially the common *kwini* (or *küri*), "please [give]."

29.—The Luchuan *r* is so soft that it tends to pass into *y*, and often altogether disappears. Thus in *Shui*, the name of the capital,—for *Shuri* (conf. Jap. *Shuri*, Chin. *Shou-li* 首里), the *r* has vanished completely ; see also § 20. In the "Isolated State" (see Chap. III) of the same word, viz. *Shuyē*, the *y* still remains doing duty for *r*.

Compare also such pairs of words as

Luch.	Jap.	
agai, east	*agari*	"rising"
jijai	*hidari*	"left (hand)"
tuyung	*tora*	"to take"
wasiyung	*wasureru*	"to forget"
chāng	*kuru*	"to come"
ching	*kiru*	"to wear"

in some of which Jap. *r* is represented by Luch. *y*, and in others dropped entirely. While there is no doubt whatever of the frequent passage of *r* into *y* in Luchuan, it is nevertheless not certain that *r* is the older letter in every case where the two languages differ; for a comparison of modern with archaic Japanese discloses the remarkable fact that an early Jap. *y* has occasionally been changed into *r* at a later stage. A good example is supplied by the passive termination of verbs, whose life-history is as follows:—

Arch. *ayuru*, Class. *aruru*, Modern *areru*.

Possibly in Japanese the tendency to soften *r* into *y* was arrested at a very early date and, even turned the other way. In Luchuan, on the contrary, it has pursued its course unchecked, till at last the whole population has contracted an aversion to pronouncing the *r* similar to that exhibited by those English speakers who say "ca'iage" for "carriage." Conscious of this national defect, semi-educated Luchuans who wish to show that they *can* sound their *r's* in talking Japanese, sometimes pick them up in places where they are not wanted, just as Englishmen of a similar class will say "Victoria*r* our Queen." Thus we have heard the Jap. word *koi*, "carp," turned into *kori* by a Nafa speaker, who, remembering that many other Japanese words differed from their Luchuan equivalents by having a medial *r*, thought he would air his knowledge of this fact by inserting one where unfortunately it was not wanted.

30.—*Y* has two sounds,—the ordinary English sound as in "yes," and another which is extremely difficult for a European or a Japanese to apprehend, but which fortunately occurs only in a small number of words, for instance, *yyē*, "indigo." This difficult *y* is so much softer, so much more evanescent and intangible, so to say, than English *y*, that

one is tempted to omit it altogether; but if one does so, the native teacher insists on its restoration, or at least on the restoration of *something* that his ear misses, but which the European ear can scarcely distinguish and the European mouth fails to pronounce. This peculiar sound has been written *yy*.

That the Luchuans conceive of it as a sort of *y*, is shown by their choice of Japanese *Kana* letters to represent it,—for instance ヤ for the exclamation *yyā* meaning "alas," whereas the *ā* of surprise they transcribe by ア. On the other hand it corresponds *etymologically* to the absence of *y* in Jap., thus:—

Luch.	Jap.	
yyā!	*ā!*	alas!
yyē	*ai*	indigo

81.—In Luchuan, as in Japanese, *f* is a pure labial—not the English labio-dental; *h* is pronounced exactly as in English, and the two letters *f* and *h* are closely related, both representing an earlier *p*.

In Japanese, *f* can stand only before *u*, *h* only before the four other vowels *a*, *e*, *i*, and *o*. In Luchuan, when *u* or *ō* is the following vowel, the same speaker will sound the same word sometimes with an *f*, sometimes with an *h*, without being conscious of the difference; thus *funi* or *huni*, "a ship;" (Jap *fune*); *fō* or *hō*, "side" (Jap. *hō*, from Chinese *fang*, 方). Before the vowel *ē*, only *f* can be used, as *fēsang*, "quick" (Jap. *hayai*). Before *a* and *i*, a clear distinction between *f* and *h* is drawn, thus:

fafa, "mother" (Jap. *haha*); but *hana*, "flower" (Jap. *hana*);

fi, "fire" (Jap. *hi*); but *hibichi* "echo" (Jap. *hibiki*). The *f* is so well-marked in these and numerous other cases as to preclude the supposition that this labial aspirate is obsolescent.

82.—In Luchuan, as in Japanese, consonants written double must be clearly pronounced double, after the fashion of such English words as "sho*t-t*ower," "mea*nn*ess," or Italian "pe*tt*o," "sa*ss*o," "Ca*rr*acci." For instance

chassa? "how much?" must not be confounded with *chasā*, an emphatic way of saying "came."—Only surds can be doubled, never sonants. Occasionally an initial consonant is doubled for emphasis' sake after a vowel in the preceding word; for instance, *anu tchu* (*tch*=*ch*+*ch*), "that person" (for *anu chu*).

33.—The general rule of syllabification is a consonant and a vowel, a consonant and a vowel, and so on, *e. g. habu*, "a viper;" *duku*, "very." *Ch* and *j*, *ts* and *dz*, *kw* and *gw*, and still more such combinations as as *mp*, *nch*, etc., reviewed in ¶ 27, form exceptions.

Apropos of the rule of syllabification, notice that Luchuan is freer than Japanese in being able to prefix nearly all its consonants to all its vowels. Thus it has *ti*, *tsi*, and *chi*, where Japanese has *chi* (チ) only; *tu* and *tsu*, where Japanese has *tsu* (ツ) only; *si* and *shi*, where Japanese has *shi* (シ) only; *fu* and *ha* where Japanese has *ha* (ハ) only; *fi* and *hi* where Japanese has *hi* (ヒ) only. Add to this its greater use of consonantal combinations, and it results that the syllabification of the language is richer. A counterbalancing disadvantage, in the absence of a native script, is the impossibility of writing Luchuan correctly in Japanese *Kana*, that syllabary offering no means of distinguishing such pairs of syllables as those above-mentioned. One of the things the present writer's Luchuan friends never failed to notice with astonishment, was his ability to distinguish between *tu* and *tsu*, *ti* and *tsi*, etc. To Europeans, indeed, this will seem no very extraordinary talent; but the only foreigners whom the Luchuans had hitherto met—viz. their Japanese masters—could not even *hear* the difference, much less pronounce it, least of all indicate it in writing.

34.—All words end either in a vowel or in *ng*.

Apparent exceptions to this rule are caused by the elision of a short final vowel, and the assimilation of the preceding consonant to that which follows. This happens chiefly in the case of the letter *t*, thus: *Nā ndi yut tukuru?* "What place?" (more lit. "a place called what?") where *yut* stands for *yuru*, the attributive form of the present tense of *yung*, "to say," "to call."

The Nigori.

35.—Luchuan, like Japanese and other languages of Far-Eastern Asia, notably Korean, exhibits the phenomenon of the *Nigori*, that is, the passage of surd consonants into the corresponding sonants during the process of word-building; thus *kī*, "tree," but *chura-gī*, "a fine tree;" *hana*, "flower," but *shiru-bana*, "a white flower,"—not indeed that the change is necessarily effected in every case, but that it is the general rule for the majority of cases. Luchuan seems to employ the *Nigori* even oftener than Japanese does.

This change of *t* into *d*, *k* into *g*, *h* and *f* into *b*, etc., is so familiar to all students of Japanese, that we need do no more here than refer to ¶ 28 *et seq.* of the "Colloq. Jap. Hand book."

Both languages, in their modern form, exhibit a few instances of simple words beginning with a *nigori*'ed letter. This seems to happen somewhat frequently in Luchuan in the case of *g*. Compare

Luch.	Jap.	
ga	*ka*	an interrogative particle.
gani	*kani*	"a crab."
garasi	*karasu*	"a crow."
gassang	*karui*	"light" ("not heavy").

CHAP. III.—ISOLATION.

36.—At the threshold of Luchuan grammar we encounter the peculiar phenomenon of "Isolation," which exerts its influence on every part of speech by affecting the final letters of words, and which forms one of the most characteristic features of the language.

Japanese possesses, it is true, something closely analogous in effect, viz. the "Isolating Particle *wa*" (conf. "Colloq. Jap. Handbook," ¶ 122 *et seq.*), and it is from this that we have borrowed the technical term "Isolation" to denote the grammatical phenomenon in question. The difference is that *wa*, as an independent particle, causes no change in the words to which it is suffixed:—the process is analytical. In Luchuan, on the contrary, the process is synthetic. Luchuan, in this respect, is more like Latin with its cases, Japanese more like French or English, which, instead of case-endings, employ separate particles.

37.—"Isolation" corresponds to the use of an emphatic accent, or to such phrases as, "with regard to," "*quant à*," or μέν and δέ in Greek (when two "isolated" words are opposed to each other antithetically). Perhaps its grammatical nature may be still more aptly illustrated by such current French expressions as *Le convoi, quand part-il? Cette guerre, qu'en pensez-vous?* where *le convoi* and *cette guerre* are, so to say, lifted out of the regular context of the sentence, and put away in a place by themselves. What we should term the subject of the sentence is sometimes thus isolated; but as often as not it is some other word, and sometimes a whole phrase.

38.—The rule for converting the normal or "Plain" Form of a word into the Isolated Form is as follows :—

final	*a*	becomes	*ā*
"	*i*	"	*ē*
"	*u*		*ō*
"	*ng*		*nō*
"	long vowels add *ya*		

Thus,

Plain.	Isolated.	
fisha	*fishā*	"leg"
yama	*yamā*	"mountain"
hāiya	*hāiyā*	"pillar"
michi	*michē*	"road"
byō-chi	*byō-chē*	"sickness"
sū-tītsi	*sū-tītsē*	"cycad"
chu	*chō*	"person"
tabaku	*tabakō*	"tobacco"
gusiku	*gusikō*	"castle"
gajang	*gajanō*	"mosquito"
ting	*tinō*	"heaven"
munu / *mung*	*munō*	"thing"
bā	*bā-ya*	"occasion"
kāgī	*kāgī-ya*	"face"
fin-tō	*fin-tō-ya*	"answer"

Notice, by the examples of *byō-chi* (病氣, Jap. pronunc. *byō-ki*), *sū-tītsi* (蘇鐵, Jap. pronunc. *so-tetsu*), *ting* (天, Jap. pronunc. *ten*), *fin-tō* (返答, Jap. pronunc. *hen-tō*), that words borrowed from the Chinese follow the rule no less than do native vocables.—Herewith a conspectus of the other words quoted, which may serve to emphasise further some of the remarks made in the chapter on the Phonetic System, and to illustrate the relation between the sister languages :—

Fisha, "leg," conf. Jap. *hiza*, "knee." The Jap. for "leg" is *ashi*, which word exists in Luchuan also. The latter language, however,

draws a distinction, *fisha* being an honorific, and *ashi* a rude term. A Luchuan set forth to us the difference thus: "You must say the *fisha* of a gentleman, but the *ashi* of such creatures as pigs or coolies." The relation between the two thus recalls that between German *essen* and *fressen*.

Yama, "mountain," same as in Jap.

Hāiya, "pillar," probably identical with Jap. *hashira* having the same sense. The correspondence of Luch. *y* to Jap. *r*, though not elsewhere met with before *a*, is common before some of the other vowels. On the other hand, there is no second instance of the dropping in Luch. of a Jap. *sh*.

Michi, "road," same as in Jap.

Chu, "person," also "one" in compounds, as *chu-taru*, "one barrel," must be identified with Jap. *hito*, which has the same double meaning. Modern Eastern Jap., with which Luch. agrees better in several respects than with the topograhically nearer dialects of the West and South, pronounces this word as *shto*. May we attribute the Luch. form to metathesis,—*tsho*, that is *cho*, that is *chu* (Luch. always having *u* for *o*)? It has been shown in ¶ 24 that an exactly similar metathetical process does take place in other cases.

Tabaku, Jap. *tabako*, both of course from some European form of the word "tobacco," probably the Spanish or Portuguese.

Gusiku, "castle." This word has no Jap. kin, "castle" being *shiro* in that language. Possibly it may be borrowed from the Chinese 御宿, lit. "august lodging," of which *gu siku* would be the regular Luchuan pronunciation.

Gajang, "mosquito." Apparently no connection with Jap., in which language "mosquito" is *ka*.

Munu or *mung*, "thing." Identical with Jap. *mono*, also vulg. *mon*.

Bā, "occasion." "when," almost certainly to be identified with Jap. *ba*, "place." Japanese uses the compound *ba-ai* in the sense of "occasion."

Kāgi, "face." The Jap. equivalent *kao* (for *kaho*) begins with a closely allied syllable, Luch. long *ā* and Jap. short *a* being frequently interchanged. But what of the second syllables of the two words in question?

39.—The preceding examples are all nouns. Here are a few from other parts of speech :—

Plain.	Isolated.	
kuma	*kumā*	"here"
ni	*nē*	"in"
madi	*madē*	"until"
nchi (=Jap. *mite*)	*nchē* (=Jap. *mite wa*)	"seeing"
asi (=Jap. *aru koto*)	*asē* (=Jap. *aru koto wa*)	"to be"
fushaku	*fushakō*	"desirous"
unju	*unjō*	"you" (honorific)
yā	*yā-ya*	"you" (common)

The relation of some of these words to Japanese will be discussed later on.

40.— Certain words in *i* make their Isolated Form in *yē*. The irregularity here is for the most part only apparent, an original *r* having first been softened into *y* (conf. ¶ 29), and then dropped before the kindred vowel *i*. Thus *Shui*, the Luchuan capital, becomes *Shuyē*, doubtless for earlier *Shu-ri* and *Shu-rē* respectively, which would be quite according to rule. *Wachi*, *wachiyē* or *wachē*, "reason" (Jap. *waki*), and perhaps one or two more in *i* manifest a slight irregularity of a kindred kind. The only quite abnormal form noticed is

Plain	Isolated	
wang	*wannē*	"I"

For further remarks on this Pronoun, see Chap. IV, especially ¶¶ 52-3.

41.—Some few words do not admit of Isolation, even where Japanese analogies would lead one to expect it; for instance, *nu*, "of", has no such Isolated Form as *nō*, though in Japanese the corresponding idiom *no wa* recurs at every turn. Contrariwise, the imperative mood has an Isolated Form of peculiar use,—as *turi*, *turē*, "take" (conf. ¶ 118), unparalleled by anything in Japanese.

Explanations will be found under the heading of Verbs (Chap. VII, *pass.*, but especially ¶¶ 117–119) of how some tenses possess both Plain and Isolated Forms, whereas certain others, *formed etymologically by means of Isolation*, do not admit of any such distinction in *function*.

Two questions now arise:—can the Isolated inflections of Luchuan be explained? and if so, have they any original affinity with the particle *wa*, which is the sign of Isolation in Japanese? Though far from attempting to speak with certainty, in the present rudimentary state of our knowledge, we incline to answer both questions in the affirmative. No doubt, as Isolation is akin to emphasis, it might well be that while the Japanese resorted to the use of a separate particle to mark this emphasis,—a particle believed to have originally meant "thing," like the somewhat similar Chinese particle 者 (*ch'ê*),—it is possible, we say, that the Luchuans independently adopted the not unnatural method of indicating it by means of vowel lengthening. Short *a* would thus naturally become *ā* in the Isolated State; but in the case of the other vowels the process is less easy to follow. Why should *i* become *ē* rather than *ī*, and *u* become *ō* rather than *ū*, to say nothing of final *ng* becoming *nō*, and long vowels adding *ya*? The difficulties, though still considerable, seem less insuperable if we suppose that, as in Japanese so also in Luchuan, *wa* was the original Isolating particle, and that all these particular phenomena of the modern Luchuan language have arisen through the action of phonetic decay modifying the single syllable *wa* into the multiplicity of forms we now see. That *wa* represents an earlier *ha*, this a still earlier *fa*, and this again in all probability a *pa* in archaic times, is a consideration which need not trouble us; for numbers of other *p*, *f*, *h*, *w* words have followed an identical course in the two languages, and we even find in such pairs of words as

Jap. *Okinawa*	Luch. *Uchinā*, "Great Luchu"
" *kawa*	" *kā* "bark"

exact counterparts of the forms

Jap. *hiza wa*	Luch. *fishā*
Jap. *yama wa*	Luch. *yamā*

etc., where the *wa* in Jap. and the final vowel lengthening in Luch. occur, not as constituent elements of "Plain" words, but as signs of grammatical Isolation. The *a ā* series would thus easily be account-

ed for, by supposing the original particle *wa* to have coalesced with the preceding short *a*, the *w* being absorbed, and the two short *a*'s running together into one long *ā*.

The second rubric ("short *i* becomes *ē* in Isolation") requires that we should recall the fact already mentioned in ¶ 17, and first brought to light by Mr. Aston, that *e* in Japanese results not only from *a*+*i*, but also from *i*+*a*, as *keri* for *ki-ari*. The *e* resulting from such a crasis ought, one might argue *à priori*, to be long. But Japanese dislikes long vowels. Luchuan, on the contrary, delights in them; and thus, on our theory, *michi wa* naturally and regularly became *michē*, *byō-chi wa* became *byō-chē*, etc., etc.

Third rubric ("short *u* becomes *ō* in Isolation"). We are not aware that Japanese offers any examples of an *o* originating from *u*+*a*. But if *e* (*ē* in Luchuan) can result from *i*+*a*, it would be consistent for *ō* in Luchuan to result from *u*+*a*; and thus—dropping the *w* as before—we should regularly obtain *chō* from *chu wa*, *tabakō* from *tabaku wa*, etc.

The fourth rubric ("*ng* becomes *nō* in Isolation") offers more difficulty. We can only assume that this class of words came, for some unexplained reason, to follow the analogy of words in *u*. This will seem less improbable if we remember that in Japanese the relation between final *n* (=Luch *ng*) and the vowel *u* is very close, such *n*'s tending constantly to pass into *u*. Possibly the Luchuan words now terminating in *ng* formerly terminated in *nu*, through inability to pronounce a final consonant. Thus, where the modern language has *gajang*, *ting*, etc., the older forms may have been *gajanu*, *tinu*, which would regularly have yielded the Isolated Forms *gajanō*, *tinō*, in accordance with Rubric III. This class of words must, however, be allowed to fit in less well than the others with our hypothesis.

The fifth rubric offers no difficulty, the particle *wa* being often corrupted into *ya* even in Japanese. We thus see how easily Luchuan *bā-ya*, for instance, might represent an earlier *bā wa*, *kāgi-ya* an earlier *kāgi wa*, and so on.

As before said, we by no means firmly hold to the theory of the derivation of the Luchuan Isolated Forms as here set forth. We merely suggest it, as fairly fitting the observed facts when sifted in the light of our knowledge of the nearest related language. Knowing too, as we do, the essentially external and agglutinative nature of the grammatical processes generally in Japanese, Korean, and indeed all East-Asiatic languages, we are justified in suspecting and seeking for similar external causes in the case of Luchuan.

Korean, be it mentioned in passing, has an Isolating particle *neun* or *eun*, corresponding exactly to Japanese *wa*. Even Aino—a tongue perhaps unconnected, but occupying an adjacent area—has a particle *anak* or *anakne* with precisely the same functions. For Luchuan alone to mark this particular grammatical relation by a genuine vowel inflection, would therefore be passing strange.

In connection with this chapter, the reader is advised to peruse what is said in the next chapter, ¶¶ 48 *et seq.*, on the subject of "Aggregation" and of Interrogation by means of the agglutinated particles *ng* and *yyi* respectively, as these phenomena and those of Isolation here treated seem to throw light upon each other.

CHAP. IV.—THE NOUN AND PRONOUN.

42.—The grammar of the Luchuan Noun differs considerably from that of the same part of speech in European tongues, the idea of gender being foreign to the Far-Eastern mind, number being left to be gathered from the context, and case being managed by independent words called postpositions, which correspond to our prepositions, but follow the noun instead of preceding it (see Chap. V). The so-called Pronouns differ in no way from ordinary Nouns.

Needless to say that Japanese shows entire agreement on a point so fundamental to the whole Far-Eastern group of polysyllabic languages as the above.

43.—The only approach to a pluralising suffix that has been met with is *chā*,

No Japanese equivalent exists.

used sometimes independently in the sense of "they," *e.g.*

Chā-ya chassang y'atang	There were any
(lit. Jap.) Karera-wa ikura-mo de atta	number of them

but also as in the following examples:—

uya, "parent;" *uya nu chā*, "parents."

dushi, "comrade;" *dushi nu chā*, "comrades."

Nu (Jap. *no*)="of."

The very common word *tā* or *tang*, meaning "etcetera," may perhaps be mentioned in the same context. Thus *ishi-gwā*, "a pebble" (lit. "stone child"); *ishi-gwā-tā*, "pebbles and such-like." Sporadic instances are also met with of the formation of a sort of plural by means of reduplication, as *mura-mura*, "various villages;" *huni-huni*, "vessels of all descriptions."

Japanese has no word related to *tā* or *tāng*, unless we accept *tachi* as such, which a very few words assume as a pluralising suffix. On the other hand, the rare instances of pluralisation by reduplication seem to be identical in the two languages. Thus Luch. *huni-buni* is Jap. *fune-bune*. The second member of such compounds always assumes the *Nigori*, if commencing with one of the letters susceptible of that change.

44.—In the absence of grammatical gender, all names of animals apply indiscriminately to both sexes, just like the English words "elephant," "fish," "spider," and scores of others. But if the turn of conversation should render explicit reference to the animal's sex indispensable, this can be managed by prefixing the word *wū*, "male," or *mī*, "female," thus:

mma, "horse" (in general); *wū-mma*, "stallion;" *mī-mma*, "mare."

wā, "pig" (in general); *wū-wā*, "hog"; *mī-wā*, "sow."

The full words signifying "male" and "female" in speaking of animals are *mī-mung wū-mung*, lit. "female thing, male thing," the order in which it is customary to mention thembeing the reverse of ours.

Conf. the Jap. prefixes *o* (written with the *Kana* character ヲ, properly *wo*, which shows that the Luch. initial *w* was originally common to this word in both languages), "male," and *me*, "female"; also the full words *mesu osu* (for *wosu*), "female and male." The original import of the syllable *su* in these Jap. words remains obscure.

45.—Compound Nouns are numerous, as in all languages of the Altaïc type, and can be formed almost at will. Speaking generally, the first member of a compound qualifies the second:

basha-nai	"a banana (-fruit)"
chi-gakai	"anxiety" (lit. spirit-hanging)
ufu-nē	"a great earthquake"
kata-jisha	"one (lit. side) leg"
haru-yādui	"a hut" (lit. "moor dwelling")
maji-mung	"a ghoul" (lit. "? thing")

Very rarely the two members of the compound are co-ordinated, as *tuji-mītu*, "husband and wife" (lit. "wife husband.")

The "Colloq. Jap. Handbook." ¶¶ 45–51, should be consulted in this connection, the two languages agreeing so closely in their use of compound nouns that it would be waste of space to describe here in detail all the varieties that occur in Luchuan. The Jap. correspondences of the examples given in the large type of this paragraph are as follows :—

Basha-nai. The species of banana-tree whose fibre is used for weaving (*Musa textilis*) is termed *bashā*, while the edible species is *bashū*. It therefore seems curious that the fruit should be *basha-nai*, with two *a's* both short (conf. ¶ 17); yet such is apparently the case. Japanese uses the word *bashō* (corresponding etymologically to Luch. *bashū*) for both species, and *bashō no mi* for the fruit,—*mi*, "fruit," signifying properly "body." The Luchuan equivalent *nai* has a different origin, being connected with the verb *nayung* (Jap. *naru*), "to become." hence "to ripen."

Chi-gakai=Jap. *ki-gakari*, by the usual Luch. change of *k* to *ch* and the dropping of the *r*, the Jap. form of the word being the more original of the two.

Ufu-nē. In both parts of this compound, Luch. is more original than Jap., *ufu*, "great" (*oho* in old Jap.), having been reduced to *ō* in modern Jap., while *nae* (better *naye*), the archaic equivalent of *nē*, has been lost and replaced by the foreign term *ji-shin*, borrowed from the Chinese 地震 (*ti-chên*).

Kata-fisha. The Jap. equivalent is *kata-ashi*. For *ashi* and *fisha* see above, pp. 30–31.

Haru-yādui. Here *haru*=Jap. *hara*; but the Satsuma dialect of Jap. agrees with Luch. in substituting final *u* for *a* in this and certain other words. *Yādui*=Jap. *yadori*, are both really themselves compounds, viz. of Luch. *yā*, "house," and *tuyung*, "to take;" and of Jap. *ya* and *toru* respectively. Japanese does not use the compound *hara-yadori*, which Luch. *haru-yādui* would lead us to expect.

Maji-mung, commonly used as a term of abuse, has no precise Jap. equivalent, nor is the etymology of *maji* clear. Compare, however, such neo-classical Jap. expressions as *maga-gokoro*, "a depraved heart," apparently connected with the verb *magaru* "to be crooked."

Tuji has been treated of already in ¶ 9. In view of the existence of the feminine prefix *mi*, it may seem strange that *mitu* should have the masculine sense of "husband." Japanese sheds no light on the matter.

46.—Among compounds may be noticed a class corresponding to the diminutives of European languages. Luchuan makes its diminutives in two ways, viz., either by prefixing *guma*, thus,

mma	"horse;"	*guma-mma*	"foal"
ishi	"stone;"	*guma-ishi*	"pebble"
shima	"island;"	*guma-shima*	"islet"

or by suffixing *gwā*, as

mma	"horse;"	*mma-gwā*	"foal"
ishi	"stone;"	*ishi-gwā*	"pebble"
wā	"pig;"	*wā-gwā*	"sucking-pig"

Guma should probably be identified with the first two syllables of the Jap. words *komakai*, "minute;" *koma-mono*, "small [sundry] wares." *Gwā* is the *Nigori*'ed form of *kwā*, "a child," possibly identical with the synonymous Jap. *ko*, though a difficulty is caused by the *w*. Japanese makes its diminutives by prefixing *ko*, thus following a course exactly contrary to Luchuan. For instance, where Luch. has *ishi-gwā*, Jap. has *ko-ishi*.

47.—The phenomena most resembling an inflection of nouns—though widely differing in purport from the "cases" of European languages—are those of "Isolation" discussed at length in the preceding chapter, and of "Aggregation" and Interrogation to be now more briefly explained.

48.—Aggregation is the opposite of Isolation. While the latter process singles out a word and puts it in a place by itself (see ¶ 37), Aggregation joins it to other words and shows that there is nothing special or peculiar about it, somewhat as "too," "also," "and," "even," do in

English. This is effected in Luchuan by agglutinating *ng* to the word in question. Thus (we give instances from nouns and pronouns indiscriminately) :—

Plain.		Aggregated.	
yā	"you"	*yāng*	"you also"
kuri	"this"	*kuring*	"even this"
firu	"day"	*firung yurung*	"day and night"
yuru	"night"		

Words ending in *ng* turn the *ng* into *nung*, as

Plain.		Aggregated.	
ting	"heaven;"	*tinung*	"heaven too."

Notice the support hereby given to our hypothesis that this class of words originally ended in *u*, e.g. *tinu* (for modern *ting*), etc. For if *tinu* were really the original Plain Form, the Aggregated Form *tinung* would be regular, as well as the Isolated Form *tinō*. (Conf. ¶ 41, small type.)

The word *wang*, "I," is slightly irregular, making *wanning*. The regular form *wanung* is however also, though less generally, in use.

Japanese expresses Aggregation, as it does Isolation, by means of an independent particle, as *omae mo*, "you also;" *kore mo*, "even this;" *ten mo*, "heaven too;" or else it simply puts the two words side by side, as *hiru yoru*, "day and night," without any particle at all. We may, however, assume without hesitation that the independent Japanese word *mo* and the Luchuan agglutinated termination *ng* or *ung* are identical, though no Luchuan using such words as *yāng*, *kuring*, etc., realises that he is expressing a complex idea. Such instances as Jap. *mukashi*, Luch. *ngkashi*; Jap. *mukatte*, Luch. *ngkati*, show that Luch. *ng* may correspond to Jap. *mu*, whence to *mo* the step is almost imperceptible.

49.—Aggregation, like Isolation, is by no means confined to nouns and pronouns,—a proof, by the way, of how

radically both differ from the case-inflections of Western languages. The suffix *ng* may equally well be agglutinated to almost any word, as

Plain.		Aggregated.	
ni	"in;"	*ning*	"even in"
ichi	"saying;"	*iching*	"even saying".

But sometimes a considerable change is effected in the sense, as

tā	"who?"	*tāng*	"anybody."

In all this, Japanese agrees.

50.—INTERROGATION, so far as Nouns and Pronouns are concerned, is indicated as follows:

Short *i* becomes long *ī*.
Short *u* adds *i*.
Ng is changed to *nui*.
Other finals suffix *yyi*,
for instance:—

Plain.		Interrogative.	
kuri	"this;"	*kurī?*	"this?"
sū-tītsi	"a cycad;"	*sū-tītsī?*	"a cycad?"
gusiku	"a castle;"	*gusikui?*	"a castle?"
ufu-tchu	"an adult;"	*ufu-tchui?*	"an adult?"
gajang	"a mosquito;"	*gajanui?*	"a mosquito?"
shing	"a thousand;"	*shinui?*	"a thousand?"
yama	"a mountain;"	*yama-yyi?*	"a mountain?"
tārī	"a father;"	*tārī-yyi?*	"a father?"
bappē	"a mistake;"	*bappē-yyi?*	"a mistake?"

Here are two or three double examples:—

Tī-yyi ashī?	(Are they) hands? or (are they) feet?
Ufu-tchui warabī?	A grown-up person? or a child?
Gajanui fē-yyi?	Mosquitoes? or flies?
Hyākui shinui?	A hundred? or a thousand?

The subject of Interrogation in the Luchuan language is a somewhat complicated one, as will be seen when we come to a fuller

discussion of it in Chapters VII and IX, and attempt to unravel its varied effects on the conjugation of verbs. Japanese throws no light on this subject, possessing as it does but two Interrogative particles, *ka* and *ya*,—the latter used only in the Classical language,—both independent terms which in no way affect the form of the words they follow. The forms assumed by Luchuan nouns and pronouns when queried, lead us to postulate the original independent existence of an interrogative particle *yyi*, which has coalesced with certain finals through the action of phonetic decay, but has retained its individuality in other cases. That *i* + *yyi* should run together into *ī* is perfectly natural; also that *u* + *yyi* should become *ui*. The existence of Interrogative Forms in *nui* corresponding to Plain Forms in *ng* offers yet another confirmation of our view that such words originally terminated, not in *ng*, but in *nu* (conf. ¶¶ 41 and 48).

Wang, "I," manifests irregularity in its Interrogative, as in all its other forms, the interrogative being *wannī?* where we should have expected *wanui?* Words in *ui* (for earlier *uri*) are also slightly irregular. Thus *Shui* has for its Interrogative *Shuyī?* (conf. ¶ 40).

51.—Paradigm of the Quasi-inflections of Luchuan Nouns.

a. Words ending in *a*.		b. Words ending in *i*.	
Plain.	*fira* "a hill"	*warabi*	"a child"
Isolated.	*firā*	*warabē*	
Aggregated.	*firang*	*warabing*	
Interrogative.	*fira-yyi?*	*warabī?*	

c. Words ending in *u*.		d. Words ending in *ng*.	
Plain.	*chu* "a person"	"*ching*	clothes"
Isolated.	*chō*	*chinō*	
Aggregated.	*chung*	*chinung*	
Interrogative.	*chui?*	*chinui?*	

e. Words ending in long vowels.

Plain.	*pāpā* "a grandmother"
Isolated.	*pāpā-ya*
Aggregated.	*pāpāng*
Interrogative.	*pāpā-yyi?*

f. Slightly irregular words in *i*, viz. those in *ai* or *ui* representing earlier *ari* or *uri*.

Plain.	*takabui*	"haughtiness"
Isolated.	*takabuyē*	
Aggregated.	*takabuing*	
Interrogative.	*takabuyī ?*	

g. A few words in *ī*, otherwise regular, take the Isolated Form properly belonging to words in *i*. Thus: —

Plain.	*kāgī*	"face"
Isolated.	*kāgē*	
Aggregated.	*kāgīng*	
Interrogative.	*kāgī-yyi ?*	

The complete declension of the irregular word *wang*, already several times referred to, will be found in ¶ 52.

Though there exist no Japanese quasi-inflections to compare with the above, some remarks made from a Japanese point of view on the nouns given in the paradigm may not be out of place.

Fira, "a hill," "an ascent" (=Jap *saka*). *Hira*, the nearest Jap. phonetic equivalent, signifies not "a hill," but its exact opposite, "a flat." Curiously enough, *pira* means "cliff" in Ainol How should these concordances and discrepancies be explained ?

Warabi, "child." *Warabe* has the same signification in Classica. Jap., but is now little used.

Chu, "person," has already been discussed on p. 31.

Ching, "clothes," identical with the Jap. *kinu*, formerly used in that sense (conf. *kiru*, "to wear,") but now generally signifying "silk."

Pāpā, "grandmother,"—a word considered vulgar because chiefly used by the common people. Both Jap. and Luch. show a curious parallelism between the words—or some of the words—for "mother" and "grandmother" (also used to signify "old woman" in general), thus:

Luch. *fafa*, "mother" Jap. *haha*, "mother"
" *pāpā*, "grandmother" " *baba*, "grandmother."

The resemblance between the pairs of words becomes closer still, if we take into consideration that Jap. *haha* almost certainly stands for an earlier *fafa*, and this, together with the like-sounding

Luch. term, for a yet more archaic *papa*. Thus in Jap. the difference between "mother" and "grandmother" would have been simply that caused by the *Nigori*, in Luch. simply that caused by a lesser or greater length of vowel sound. It is curious, too, to find *papa* used to denote the female parent rather than the male.

Takabui agrees with Jap. *takaburi* by the usual Luch. elision of the letter *r*.

Kāgi has already been discussed on p. 31.

52.—Personal Pronouns.

These, though not differing in their nature from ordinary nouns, may advantageously be enumerated here on account of their special importance.

They are, however, less important than in Western languages, because less frequently used. The Far-Eastern mind does not, like that of Aryans and Semites, recur at every moment to considerations of personality. Nine times out of ten, the context distinguishes *meum* from *tuum* sufficiently well, without resort to explicit assertion. Conf. "Colloq. Jap. Handbook", ¶¶ 65 *et seq.*, especially ¶ 71; also ¶ 427.

The Pronouns for the 1st Person are as follows:—

	Plain.	Isolated.	Aggregated.		Interrogative.	
First Person.	1. *wang*	*wannē*	*wanung* / *wanning*	*wannī?*		"I."
	2. *wā-* (less common)	(wanting)	(wanting)	(wanting)		
	3. *wattā*	*wattā-ya*	*wattāng*	*wattā-yyi?*		"persons of my sort," "we," "I."

Observe the irregularities of *wang's* declension. The word is probably identical with Archaic Jap. *wa*, Jap. having dropped the final nasal as in the parallel instance of the present indicative of verbs. Classical Jap. *ware* is a later growth, modern Jap. *watakushi* a still later one. It stands for *wa-tsukushi*, lit. "carrying self to the utmost," *i. e.* "seeking self in everything," "complete

egotism," "selfishness," in which sense it first made its appearance towards the end of the classical period, being next employed as a humble expression, and finally as the recognised term for the first person.

Wā is probably the same word, the loss of the final nasal being made good by the lengthening of the preceding vowel.

Wattā seems to stand for either *wang-tā* or *wā-tā*, *tā* being a word signifying "etcetera," which is sometimes used as a sort of pluralising particle, as already mentioned in ¶ 43. Besides the regular Aggregated Form *wattāng*, the anomalous form *wattā-gang* has been met with. It would seem to correspond literally to Jap. *ware-ra ga mo*, though idiomatic Jap. does not admit of such a collocation of words.

53.—*Wang* is the word almost always used to express the sense of "I" or "me." *Wā* and *wattā* more often signify "my," "our;" nor is there any other means of rendering those Possessive Pronouns. Thus:

Wā wya My parent
Wā mung ga yā? Is it mine?
(lit. Jap. *waga mono ka*)?
Wattā kuni nu chu, My (or our) fellow-countrymen (lit. Jap. My etc. country's person).

Notice also the form *wa mi*, "myself," corresponding to Classical Jap. *wa ga mi*.

Sometimes *wā*, in the sense of "self," is applied to others than the first person. For instance, *wā kkwa*, "my child," may signify "one's (own) child," or "his child," "her child," if some third person is the subject of discourse.

54.—The 2nd Person is represented by

Second Person.	Plain.	Isolated.	Aggregated.	Interrogative.		
	yā	*yā-ya*	*yāng*	*yā-yyi?*	"you"	(to an inferior)
	unju	*unjā*	*unjung*	*unjui?*	"you"	(polite)

Ittā is said to be a plural form corresponding to the singular *yā* (conf. *wattā* from *wang*, "I"), and to be used

also as a possessive, thus *ittā uya*, "your parent." *Unju-nā* has been quoted to us as the plural of *unju*. That neither of these, however, should yet have been met with in actual practice, may serve to instance the scanty use of pronouns in the Luchuan language, where this part of speech is generally either ignored altogether or replaced by honorifics.

So far as use is concerned, Luch. *yā* corresponds to Jap. *omae*, which is employed in addressing inferiors, while *unju* corresponds to the honorific Jap. pronoun *anata*. The etymology of both the Jap. terms is perfectly clear. *O-mae*, lit. "honourable front," is an old honorific term now degraded in sense. Luchuan has the same word in the form *U Mē*, "His Lordship." *Anata* (from *ano kata*) is literally "that side," "beyond," in which signification the poets still use it, as *kumo no anata*, "beyound the clouds." *Agata* in Luch. is a term of kindred sense and derivation. The Luch. terms for "you" seem to lack all connection with Japanese, and their etymology is obscure; for as Luch. *y* and Jap. *n* are not known to represent each other in any other instance, we should not be justified in assuming a common origin for *yā* and Archaic Jap. *na*, "thou." *Unju* is probably an honorific compound, like many others of the so-called personal pronouns of Far-Eastern languages, the initial letter being, it may be supposed, the common honorific *u* (Jap. *o*), for which see ¶¶ 178 and 183:—御所, lit. "honourable place," would be a periphrasis well-suited to Oriental modes of speech; but as that would read *u-jō*, not *unju*, we must look elsewhere for a satisfactory derivation. Classical Japanese had a word *imashi* signifying "thou." Would it be too venturesome to assume a connection between *imashi* and *unju?* French *je* and Spanish *yo* look quite as far apart, yet come from a single source.

55.—What European grammarians call the "Third Person" has no special words to represent it. Generally left unexpressed, it may occasionally be represented by such approximate equivalents as *ari*, "that;" *anu tchu*, "that person," "he," "she;" *unu winagu*, "that woman." See also the observations on honorifics in ¶ 183.

Similar phenomena present themselves Japanese, Korean, etc.

56.—Demonstrative Pronouns.

Substantive Form.		Adjective Form.	
kuri	"this" (*hic, celui-ci*)	*kunu*	"this" (*hic, ce.....ci*)
uri	"that" (*iste, celui-là*)	*unu*	"that" (*iste, ce.....là*)
ari	"that" (*ille, celui-là*)	*anu*	"that" (*ille, ce.....là*)

Kuri and *ari*, *kunu* and *anu*, agree so perfectly, according to the laws of letter-change governing the two languages, with Jap. *kore* and *are*, *kono* and *ano*, that the divergence of Luch. *uri* and *unu* from Jap. *sore* and *sono* appears all the more remarkable.

Kuri, *uri*, and *ari* are declined regularly according to the paradigm for nouns ending in *i*, thus :—

Plain.	Isolated.	Aggregated.	Interrogative.
kuri	*kurē*	*kuring*	*kurī ?*
uri	*urē*	*uring*	*urī ?*
ari	*arē*	*aring*	*arī ?*

The corresponding adjective forms do not admit of declension.

57.—*Kunna*, *unna*, and *anna* are cognate adjective forms signifying "such as this," "such as that." *Kung gutōru* and *ung gutōru* (for *kunu gutōru* and *unu gutōru*), lit. "this like," "that like,"—conf. provincial English "such-like,"—occur with the same meanings. *Ang gutōru* (for *anu gutōru*), "such as that," probably also exists, though it does not happen to have been met with.

Japanese has *konna*, *sonna*, and *anna*. Its equivalents for *kung gutōru*, etc., namely *kono gotoki*, *sono gotoki*, and *ano gotoki*, are little used, the slightly different phrase *kaku no gotoki* being preferred in the book language, while the colloquial avoids such expressions. *Ki* in Jap. *gotoki*, *ru* in Luch. *gutōru*, are "Attributive" terminations. Conf. the first part of Chap. VII, especially ¶ 98, and the beginning of Chap. VIII.

58.—Interrogative and Indefinite Pronouns.

Plain.	Aggregated.	
tā? "who ?"	*tāng*	"anyone," "anybody";
	tā y'ating	(with a negative verb)
lit. Jap.	dare de-atte-mo	"nobody."

hā? "what?"	*chāng* *chā y'ating*	anything; (with a negative verb) nothing.
nū? "what?"	*nūng* *nū y'ating*	do.; do.
(lit. Jap.)	*nū nding* nan to-mo	

59. The Isolated Forms and the Interrogative Forms in *yyi* of these pronouns are not in use. Notice, however, the following combinations :—

Though some of them are not what we should term pronouns, it is convenient to mention them here.

tā ga, "somebody" (or other);
chā ga "something" (or other), "somehow";
chā shi? (lit. what by?) "why?" "what for?"
chā ya? (" " ") "how?"
chā sē? ("what if-one-does?) "how?"
chang gutōru (*chang*==*chā*) what like? "what sort of?"

and such combinations of *nū* as
nū nchi? "why?"
nū shāi "what with?"
nū ndi "what?" (in quotations, see ¶ 60.)

Tā, "who?" which may seem considerably far removed from modern Jap. *dare*, closely corresponds to Archaic Jap. *ta*, the agglutination of the unexplained suffix *re* to this word, as in the case of *ware*, "I"(==Luch. *wang* or *wā*), having only taken place in the early Classical period. For *chā*, on the other hand, no Jap. affinities present themselves. *Nū*, the equivalent of Jap. *nani* (Luch. *u*, sometimes==Jap. *a*), confirms Mr. Aston's view ("Grammar," pp. 70-71) that the original Jap. word for "what?" was *na*, and that the syllable *ni* is here nothing but the common postposition *ni* which properly means "to." The method whereby Luchuan forms its Indefinite Pronouns from the Interrogative series coincides nearly, but not exactly, with Japanese. For instance, the latter language says *dare de mo*, not *dare de atte mo*, as in our literal translation of *tā y'ating;* similarly in the parallel cases of *chā y'ating* and *nū y'ating*,==Jap. *nan de mo*. The *ga* of *tā ga* and *chā ga* corresponds to the Jap. Interrogative particle *ka* (*dare ka*, *nani ka*).

60.—It is not easy to draw any distinction of meaning between *chā* and *nū*. The former is, however, more widely used, except in the constantly recurring locution *nū ndi* (=Jap. *nan to*), which corresponds to "what?" in a certain class of cases so well-known to students of Japanese that we need not stop here to discuss it (conf. "Colloq. Jap. Handbook," ¶ 117), thus:—

Kumā, nū ndi yut (lit. Jap.) Koko-wa, nan to iu *tukuru ga?* tokoro ka?	What is this place called?

61.—Relative Pronouns exist in none of the languages of this region. See ¶ 98 for an explanation of the manner in which Luchuan can make good this deficiency by employing what is termed the "Attributive Form" of certain tenses of the verb, a peculiarity wherein it agrees less exactly with modern colloquial Japanese than with the Classical dialect of that language. For the most part, however, relative phrases, whether pronominal or adverbial, are avoided, and the sentence is turned some other way. A good instance of this divergence of idiom occurs in the third example in ¶ 97, where the English translation twice employs the Relative Pronoun "who," while the Luchuan original has a gerund in the first instance, and simply repeats the substantive in the second.

CHAPTER V.—THE POSTPOSITION.

62.—Postpositions correspond to the prepositions of European languages, but follow the noun instead of preceding it.

The general agreement between Luchuan and Japanese in the matter of postpositions is chequered by considerable differences of detail. Two things are specially noticeable,—the breaking up of certain comprehensive Japanese categories into smaller ones, for instance *de* which is represented partly by *ya* or *y'*, partly by *shāi*, *to* represented partly by *tu*, partly by *ndi*; and the absence in Luchuan of particles so essential to Japanese as *wa*, the sign of "Isolation" (replaced by inflections of the noun, conf. Chap. III, also Chap. IV, ¶ 51), and *wo*, the symbol of the Accusative. Luchuan simply leaves the accusative relation to the mind, without denoting it by any special particle or inflection (conf. ¶ 179). Reference to the "Colloq. Jap. Handbook," ¶ 130, will show that in Japanese, too, the so-called Accusative is a comparatively modern development. Furthermore, Luchuan possesses some postpositions of which even the most archaic Japanese shows no trace.

The following list includes all the Postpositions that have been met with. Some few admit of the same quasi-inflections as nouns; these are noticed in each instance :—

63.— *Dō*, an emphatic particle sometimes suffixed to the Conclusive Form of the verb :—

Unu kutung umārang dō! } Oh! I cannot
(lit. Jap.) Sono koto-mo omowarenai, yo! } think so.

Jap. *yo* corresponds pretty closely in sense; but there seems to be no actual Jap. equivalent of Luch. *dō*, unless we accept Colloquial *ze* as such. Japanese *zo* represents the entirely different Luch. *du*, which is treated of in the next paragraph.

64.—*Du* is an emphatic particle (never final), which is the subject of an important rule of syntax, governing, as it does, in the "Attributive Form" the final verb which would otherwise be in the "Conclusive" (see ¶ 98, Sect. III):—

Urē, yā ga kan-chigē (lit. Jap.) Sore-wa, omae no kangae-*ndi isi du y'aru.* [chigai to iu-koto zo de aru	It is just in that that you are mistaken. (*More lit.* "...may be said to be mistaken.")

The use of *du*, which is extremely frequent, corresponds for the most part to an emphatic inversion of the construction in English, such as we have given in the above example, in lieu of the simpler "you are mistaken in that."

Luch. *du* corresponds to Jap. *zo*. It is interesting to note the retention by the southern language of a peculiar grammatical rule (the change of the Conclusive verb into the Attributive Form in such cases), which, though strictly enforced in Classical Japanese, has been dropped by the modern colloquial.

65.—*Ga*. I. This postposition is identical with Japanese *ga* in its various widely divergent acceptations,—genitive, nominative, and adversative ("Colloq. Jap. Handbook," ¶¶ 91, *et seq.*), and it also, though much more rarely, represents Jap. *ni*, thus:—

Nama-sachi tūi ga yarashabitasi (Jap.) Sendatte kiki ni yarimashita *ga, māda jintō-ya nēyabirang.* ga, madá hentō wa gozaimasen	I sent to enquire a little time ago, but no reply has yet come.

The first *ga* here corresponds to Jap. *ni*, the second is adversative, and illustrates the rule (peculiar to Luchuan) that *ga* so used must be preceded, not by the Attributive Form of the verb, but by the Verbal Noun in *si* (*yarashabitasi*). This subject will be reverted to later on (¶ 101, Sect. II).

The following are more normal examples of the use of *ga*:—

Yā	*ga*	*kan-chigē.*		Your
(Jap.) Omae	no	kangae-chigai		mistake.

Nē	*ga*	*yutang.*		There has been an
(Jap.) Jishin	ga	yutta		earthquake.

It will be seen in ¶ 76 that the postposition *nu* also very frequently serves to mark the nominative relation. A tendency may be noticed to use *ga* for this purpose in the chief clause of the sentence, *nu* in the subsidiary clauses.

II.—Luchuan *ga* represents the Japanese interrogative particle *ka*, as

Mā	*ngkai*	*i-mcnshēbī'*	*ga?*	Where	are you
(Jap.) Doko	ye	irasshaimasu	ka?		going?

Luch. *ga* is, however, much less often used than Jap. *ka*; for, as will be seen by reference to ¶¶ 50, 95, and especially 181, the subject of interrogation is a far more complicated one in Luchuan than in the sister tongue. *Ga* interrogative governs the preceding verb in the Apocopated Form, as instanced in the foregoing example *imenshēbī'* (conf. ¶ 99). There is no Jap. equivalent for this phenomenon of Luch. grammar.

66.—*Gutu* indicates resemblance, manner, hence intention:—

Thus generally corresponding in function to the Jap. *yō ni*, though the etymological connection is doubtless with Classical Jap. *gotoshi*, "like," "similar," the Luch. *gutu*, *gutōru*.

Harāug gutu tatchang.		He has gone off without pay-
(Jap.) Harawazu ni tatta		ing (*More lit.* like not paying).

Nā kēyuru gutu shabira.		I think I'll (do so as to)
Mō kaeru yō ni shimashō		be going.

67.—*Kai*, "to." See *ngkai*, ¶ 74.

68.—*Kara*, "from." Isolated Form, *karā*. The primary sense of "from" passes into "after," "before," "owing to," even "by," "on":—

Kuma kara.	From here, hence.
Kuri karā, chichasami? This from, is near?	Is this a short cut?

(lit. Jap.) Kore kara-wa, chikai-ka?

Numang mādu kara. Not drink before from	Before drinking.
Ndi yut tukuru kara... (lit. Jap.) to iu tokoro kara	Owing to the circumstance that.....
Mma kara ichung. Horse from to go	To go on horseback.
Kagu kara ichung.	To go by palanquin.
Kē-shō kara hunē-ing sshi... Sea-surface from, nausea even, doing	Being seasick.

Japanese scholars will notice that Lnchuan extends the use of this particle—otherwise employed as in the sister tongue—to a new class of cases, which the last three of the phrases here given serve to illustrate. The derivation of *kara* is unknown.

69.—*Kutu*, "because." This particle governs the preceding verb or adjective in the Apocopated Form (see ¶ 99):—

Māda fēsa' kutu (Jap.) Mada hayai kara	Because it is still too early.
Ing nu nacha' kutu (Jap.) Inu ga hoeta kara	Because a dog barked.
Nāda wakayabirang kutu, nā (lit. Jap.) Mada wakarimasen kara, mō *chu-kēnō ichi chikachi u tabi mishēbiri.* hito-tabi itte kikashite o tamai nasare	As I don't yet understand, please be so very kind as to repeat it to me once again.

Kutu is a noteworthy word, as it exactly parallels the curious passage of Latin *causa* into Italian *cosa* and French *chose*. Meaning, it would seem, properly "cause,"—whence, by a process of turning nouns into particles very common in these languages, "by cause of," "because,"—it also occasionally assumes the signification of "thing," as in *Yi kutu dēbiru yā*, the equivalent of our "I beg to congratulate you," but lit. "Oh; it is a good thing." In this sense it possesses the "Isolated" and "Aggregated" Forms *kutō* and *kutung*, and relinquishes its government of the Apocopated Verbal Form, taking the Attributive Form like any other substantive, thus,

Yā-ya ama njaru kutu nu ami? } Have you ever
(lit. Jap.) Omae-wa asuko deta koto no aru-ka? } been there?
more lit. "Is there such a thing as your having gone out there?"

Japanese, even in its most archaic form, shows us *koto* (the etymological equivalent of Luch. *kutu*) in the sense of "thing" only, and uses the postposition *kara* (properly "from") or *yori* (properly "leaning on") to supply the place of "because." In Luchuan such a use of *kara* is extremely rare, and *yori* does not exist.

70.—*Madi* "till," "as far as," "to," "even." Isol. *madē*; Aggreg. *mading*. (Same as Jap. *made*.)

Kuma kara Shui madē } From here to
(Jap.) Koro kara Shuri made-wa } Shuri.

Yā mading } Even you.
(Jap.) Omae made-mo }

Itsi mading } Till any time, *i. e.*, for-
(Jap.) Itsu made-mo } ever.

71.—*Nā*, a final emphatic expletive.

Jap. *ne* or *nē*, provincial *nā*.

Ku-jima dēng nā. } It is a small island, is n't
(lit. Jap.) Ko-jima da ne } it?

72.—*Nakai*, "in," hence "whereas." Aggreg. *nakaing*.

Ung gutōri tukuru nakaing, } Do any people live
(lit. Jap.) Sono gotoki tokoro ni-mo } in such a place as
chu nu wū' ga yā? } that?
hito no iru ka?

Nērang hazi y'aru mung nakai..... } Whereas there
(lit. Jap.) Nai hazu de aru { mono ni / *i.e.* no ni } should not be any.....

The etymology of *nakai* is not clear. Conf. the substantive *nāka*, properly "inside," hence often equivalent to English "in," Jap. *naka*: but then what of the final *i*?

Conf. also the particle *ngkai*.—*Nakai* or *mung nakai*, at the end of a subordinate clause, corresponds to the Colloquial Jap. *no ni*, as in one of the examples give above.

78.—*Ndi* assumes one of the functions of the Japanese postposition *to* ("Colloq. Jap. Handbook," ¶ 117), that is to say, that it corresponds more or less closely in intention to inverted commas or to the English conjunction "that," though in most cases "that" is not required in the translation. It constanly precedes the verb *yung*, "to say:"—

.....*ndi ichi* }
(Jap.) to itte } saying that.....

Mōji ndi i-mishēru chin-jin. } The sage (called) Men-
(lit. Jap.) Mōshi to ii-nasaru ken-jin } cius.

Chim-butsi shītē ndi umuyusi ga..... } I want to go out
(lit. Jap.) Kem-butsu shite-wa to omotta ga } sightseing, but..."

Ndi ichi, without any preceding verb, represents Jap. *tote* ("Colloq. Jap. Handbook," ¶ 118), as

Yī bā ndi ichi }
(Jap.) Ii ba-ai tote } Deeming it a good opportunity.

The etymology of *ndi* is obscure. It must not be confounded with another *ndi*, possessing the Isolated Form *ndē*. This second *ndi* is a word expressive of vagueness, like our colloquial English "or something," and seems to be identical with Jap. *nado*, though Jap. *de mo* often expresses the sense more idiomatically:—

Ashi ndē yamachē wurang ga yā? } Has n't [the horse]
(lit. Jap.) Ashi de-mo itamete-wa inai ka nē? } hurt its foot or something?

Luchuan has another postposition *tu* (see ¶ 80), corresponding etymologically to Jap. *to*, but much less used.

74.—*Ngkai*, "towards," "to":—

Kuma ngkai, lit. "here towards," *i. e.* "hither."

Fuka ngkai, "elsewhither."

Tōchō ngkai, "to Tōkyō."

U sachi ngkai	"Please go first;
lit. Honourable front towards	*après vous.*"

Words ending in *ng* change *ng* to *nu* before *ngkai*, as *fūkū-ning*, "a clerk;" *fūkū-ninu ngkai*, "to the clerk" (with more or less stress on the *nung*).

Japanese scholars will notice that Luch. *ngkai* corresponds very closely in sense to Jap. *ye*. Does the following tentative derivation commend itself to their judgment? *Ngkai* stands for *nu ka yi* (= Jap. *no ka ye*), lit. "to the place of." The Luch. genitive particle *nu*, as will be noticed *s. v.*, is apt to lose its vowel and become simply *n*. Neither *ka* nor *yi* have been met with in Luch.; but *ka* is an archaic Jap. term for "place," still preserved in such words as *oka*, or *wo-ka*, "hillock [place]," and *saka*, "hill," lit. "narrow place," meaning perhaps originally rather what we should call a "pass" than an ordinary ascent, while *yi* is the conjectural Luch. equivalent of the Jap. particle *ye*, "towards." According to this hypothesis, *kuma ngkai*, "hither," would signify literally "to the place of here," and similarly in other instances. *Kai*, a poetical equivalent of *ngkai*, would be accounted for as the same compound minus the initial genitive particle, the omission of the latter being by no means infrequent. Here is a stanza exemplifying the use of *kai*:—

Luch.	Lit. Jap.
Uchinā kai imēnē,	Okinawa ye irasshareba
Wanung sōti imōri!	Ware-mo soete irasshai!
Wang fichui nukuchi	Ware hitori nokoshite
Imē nu nayumi?	Irassharu-koto no naru-ka?

i. e.

If thou goest to Great Luchu,
Take me also with thee!
Could it be that thou shouldst go
Leaving me alone?

(3rd and 4th lines inverted in the translation.)

75.—*Ni*, "in," "to." Isol. *nē*; Aggreg. *ning*.

Ni is used exactly like the same particle in Jap. ("Colloq. Jap. Handbook," ¶¶ 104, *et seq.*)

We find *ni* shortened to *n'* in the locution *n' tsīti* (almost exclusively used in the Isolated Form *n' tsītē*), "owing to," "because of."

Jap. *ni tsuite.* The Luch. might equally well be written .. *ng tsītē* so far as pronunciation goes, thus :—

Kuri n' tsītē (or *kuring tsītē*). "owing to this." But the former orthography better shows the derivation of the idiom. Written in the latter alternative way, it would probably be mistaken for an Aggregated Form.

76.—*Nu.* The primary signification of this particle is "of," though it is used in a great variety of other ways, notably to express the nominative. The final *u* is often elided :—

Mōji nu fafa, "The mother of Mencius."

Achinē n 'chu "A person of trade," *i. e.*, a "merchant," "a broker."

Mā nu kuni nu chu? (Jap.) Doko no kuni no hito? "A person of the country of where?" *i.e.*, "what countryman?"

Dushi nu chā, "They of comrade," *i.e.* "Comrades."

Fī nu naka ngkai, "Into the fire."

Tīda nu agatōng, "Has risen of the sun," *i.e.* "The sun has risen."

Ngkashi tītsi nu habu (lit. Jap.) Mukashi hitotsu no hebi *nu wu-yabītasi ga*..... no orimashita ga..... Once upon a time there was a snake, which.....

Chi nu chichōru chu. (lit. Jap.) Ki no kiite-iru hito "An intelligent person."

Conf. "Colloq. Jap. Handbook," ¶¶ 110, *et seq.*, for the use of *no*, the Jap. form of *nu*. (In the most archaic Jap., for instance in some of the poems of the "*Man-yō-shū*," we also find *nu*.) The two languages differ chiefly in the two following points :— I. Luchuan makes a much freer use of *nu* to express the nominative, whereas Jap., especially modern Colloquial Jap., mostly prefers *ga* for this purpose. II. Luchuan never employs *nu*, as Jap. so

constantly does *no*, to signify "one" or "ones" ("Colloq. Jap. Handbook," ¶ 112), but always uses *munu* or *mung* (=Jap. *mono*, "thing") in such cases. Luchuan also sometimes omits *nu* where Jap. has not the facility of so doing, notably after pronouns, as *wā uya*, Jap. *watakushi no oya*, or in Classical phrase *wa ga oya*, "my parents."

77.—*Shāi*, less well *sāi*, "with," "out of," "of," a particle expressing origin or means in such phrases as

Kurē, nū shāi tsikutē' ga? } What is this
(lit. Jap.) Kore-wa, nan de tsukutte-aru ka? } of made?

Tsina shāi kunchi. } Having tied it with a rope.
(Jap.) Tsuna de shibatte }

78.—*Shāni*. Identical in sense with the preceding, and probably a more original form, though apparently less used. Indeed neither word is common :—

Yai shāni nuchi-kurusattang. } He was thrust to death
(Jap.) Yari de nuki-korosareta } with a spear.

Japanese scholars will observe that *shāi* and *shāni* render one of the acceptations of modern Jap. *de* (Colloq. Jap. Handbook," beginning of ¶ 88, and first three examples).

79.—*Shi*. The radical signification of this word is "by," though we may have to render it in English by "for";—

Chā shi cha' ga? } What have you come
What by have-come? } for?

Chassā shi ichu' ga? } How much will you
(lit. Jap.) Ikura de iku ka? } go for?

It will be noticed that Luch. *shi* translates one of the senses of modern Jap. *de*. May we perhaps identify it with Archaic Jap. *shi*, which has hitherto been considered a sort of expletive (conf. Aston, p. 144)? Whether Luch. *shi* has any radical connection with *shāi* and *shāni* cannot be ascertained in the present state of our knowledge,—or rather ignorance.

80.—*Tu*, "with," as

Mma-saji tu nu hanashi.		A conversation with a groom.
(Jap.) Bettō to no hanashi		

It is also used after certain onamatopes, as

Sari-zari tu shōng.		It look spick and span.
(Jap.) Sappari (?) to shite iru		

Sometimes it is strengthened to *ttu*, as in

Waza ttu	On purpose.
(Jap.) Waza to	

The agreement of Luch. *tu* with Jap. *to* is very close, so far as it goes. All the more curiously must it strike us to find *to's* commonest and most important function,—that of representing the conjunction "that,"—undertaken by the completely alien word *ndi*.

81.—*Wuti*, "in," "at." Isol. *wutē*.

Conf. Classical Jap. *ni oite*.

Yamatu wuti.	In Japan.
Kuri wutē.	Hereupon.

Kēshō wutē, ammadi nan-jē arang.	I don't suffer much at sea.
(lit. Jap.) Kai-jō oite-wa amari nangi-wa aranu	

82.—*Ya*. This important particle, used in conjunction wth *ang*, "to be," or some honorific equivalent of *ang*, expresses the sense of our verb "to be" in predicative phrases. *Ang* happening to commence with a vowel, *ya* appears in practice in the apocopated form *y'*.

Notice that *ya* exercises one of the functions of the Jap. particle *de*.

U byō-chē, chā y'a-mishēbī' ga?	How is your illness?
(lit. Jap.) O byō-ki-wa dō de arassharu ka?	

Yā shuku-bung y'a' kutu...	Because it is your duty.
(lit. Jap.) Omae shoku-bun d'a kara	

Ang y'ara hazi.	It is probably so.
(lit. Jap.) Sō d'arō hazu	(Idiomatic Jap. *Sō darō*.)

Nērang hazi y'aru mung nakai... (lit. Jap.) Nai hazu de-aru mono ni (idiom. Jap.) Nai hazu da no ni	Whereas it ought not to be.

83.—*Yā.* This postposition serves as an expletive in such phrases as *Hajimiti yā!*

The Jap. *hajimete*, lit. "beginning," hence "for the first time," hence="I am delighted to have the pleasure of making your acquaintance."

It is also very often suffixed to the interrogative particle *ga*, as

Nūshē menshēbī' ga yā! (lit Jap.) Nushi-wa irasshaimasu ka ?	Is your master at home ?

In searching for Jap. affinities, one would naturally turn to Classical *ya* (Aston, pp. 137 and 152) as the representative of Luch. *yā*. The cumulative use of two interrogative particles is, however, somewhat perplexing from a Japanese point of view.

84.—*Yō* is a final expletive used in certain semi-honorific imperative locutions :

Ukuchi kwiri yō! (Jap.) Okoshite kure na !	Please wake me.

Yō is doubtless identical with the Jap. *yo* or *ro*, which serves to form the imperative mood in verbs of the second and third conjugations ("Colloq. Jap Handbook, ¶ 253).

* * * * * *

85.—Compound Postpositions. Two postpositions are sometimes used together to express a compound meaning. The double interrogative *ga yā* has been already mentioned n ¶ 83. Here is an instance of *du* and *ya* combined, each in its proper sense, the former denoting emphasis, the latter predication.

Urē, yā ga kan-chigē (lit. Jap.) Sore-wa, omae no kangae-chigai *ndi isi du y'aru.* to iu-koto zo de aru	It is just in that that you are mistaken.

The combinations most common in Jap., such as *de wa*, *woba*, *ni mo*, etc., do not occur in Luchuan, partly because neither *de* nor *wo* exists in that language, partly because *wa* and *mo* are otherwise provided for by what we have ventured to term quasi-inflections. Thus Jap. *ni wa* becomes Luch. *nē*, *ni mo* becomes *ning*, etc. In some cases, too,—for instance that of *no* already mentioned in ¶ 76, —the more restricted sense of certain postpositions in the southern language prevents them from combining with others.

86.—Quasi-postpositions ("Colloq. Jap. Handbook," ¶¶ 141, *et seq.*) exist, as in Japanese. *N' tsītē* (see ¶ 75), "owing to," "because of" (Jap. *ni tsuite*), is the commonest of all. *Tami ni*, "for the sake of" (Jap. *tame ni*); *wwī ni*, "above," hence "besides" (Jap. *ue ni*) ; *ni ngkati*, "opposite to" (Jap. *ni mukatte*), and many others might be quoted.

CHAPTER VI.—THE NUMERAL.

87.—The simple and consistent Chinese method of counting having almost superseded various vaguer and more cumbrous methods in all the countries within the sphere of Chinese influence, the chief thing to do here is to give the Luchuan pronunciation (or rather mispronunciation) of the Chinese words, which naturally differs but little from that current in Japan :—

1	*ichi*	5	*gū*	9	*kū*	10,000 *mang*
2	*nī*	6	*ruku*	10	*jū*	
3	*san*	7	*shichi*	100	*hyāku*	
4	*shī*	8	*hachi*	1,000	*shing*	

All other numbers are obtained by combinations of the above, as may be seen in any Chinese or Japanese grammar.

It will be observed that, where the Luchuan pronunciation differs from the Japanese, it approximates towards the Chinese. Thus *gū* (5) is somewhat nearer than Jap. *go* to Chinese *wu*, and *ruku* (6) nearer than Jap. *roku* to Chinese *lu*.

88.—The pronunciation indicated in the text is that employed when the numerals are thus counted one after another. Generally however, they are used in close combination with some other word suffixed, in which case the long vowel (except in *jū*, 10) is always shortened; thus, *nī*, "two," but *ni-ning*, "two years; *ni-jū-gū*, "twenty-five," but *ni-jū-gu-ning*, "twenty-five years."

89.—*Hyāku* (100), *shing* (1,000), and *mang* (10,000), are treated in Luchuan as nouns susceptible of inflection according to the paradigms given on pp. 42–3; For instance, 10,000 has the following forms :—

Plain.	Isolated.	Aggregated.	Interrogative.
mang	*manō*	*manung*	*manui?*

The numbers below a hundred cannot thus be declined, because they are considered merely n the light of prefixes.

90.—Ordinal numbers are obtained by prefixing the word *dē* (Chinese *ti* 第, Jap. *dai*) to the cardinal numbers, as *dē-ichi*, "number one," "first." Fractional numbers and other numeral idioms also closely follow Sinico-Japanese models, including of course what are termed the "Auxiliary Numerals" or "Classifiers,"—words that resemble our "two *loaves* of bread," "ten *sail* of the line," "a hundred *head* of cattle." Thus, *huni is-sō* (by contraction for *ichi-sō*), lit. "ship one-vessel," *i. e.* "one ship." (Colloq. Jap. Handbook, ¶ 157 *et seq.*)

91.—In Luchuan, as in Japanese, only the first ten native numerals have survived the invasion of Chinese terminology, and are still employed concurrently with the foreign imported terms. They are as follows :—

The origin of *tsi* (*tsu* in Jap.), the termination of the first nine numerals, is obscure.

92.—Substantive Form. Form used in Compounds.

1	*tītsi*	.....	*chu*	(-*kēng*) (once)
2	*tātsi*	.....	*ta*	(- ") (twice)
3	*mītsi*	.....	*mi*	(- ") (thrice)
4	*yūtsi*	.....	*yu*	(- ") (4 times)
5	*itsitsi*	.....	*itsi*	(- ") (5 ")
6	*mūtsi*	.....	*mu*	(- ") (6 ")
7	*nanatsi*	.....	*nana*	(- ") (7 ")
8	*yātsi*	.....	*ya*	(- ") (8 ")
9	*kukunutsi*	.....	*kukunu*	(- ") (9 ")
10	*tū*	.....	*tu*	(- ") (10 ")

The agreement with Japanese is very close (conf. "Colloq. Jap. Handbook, ¶¶ 146 *et seq.*), except in the case of the first two numerals, respectively *hitotsu* and *futatsu* in Japanese, which Luchuan has, so to say, decapitated. That the longer Jap. forms are the more original, is proved by the retention of such words in Luch. as *fichui* (poetical for *chui*), "one person," "alone," and *futsika*, "the second day of the month." Japanese is also more regular in having the substantive form *hitotsu* accompanied by *hito* as the form to be used in compounds. Luchuan *chu*, as has been shown on p. 31, may plausibly be identified with Jap. *hito* by the analogies of letter-change in the two languages. With *titsi* and *hitotsu* the case is more difficult, and the only explanation which suggests itself is that *titsi* and *chu* may have originally belonged to different Luchuan dialects, though now both incorporated in the general language. This natural method of enrichment and diversification is well-known in other families of speech. Remark also that, widely as Jap. *hito* and Luch. *chu* may differ to the ear, they agree in signifying, not only "one," but "an individual," that is "a person," which would be too strange a coincidence were they not radically the same word.

Observe the shortening of the long vowels of the numerals when, in the process of word-building (*i.e.*, in compounds), the voice is naturally hurried onward to the latter part of the word.

93.—The substantive forms of the original native numerals, at any rate as far as nine inclusive, admit of the same inflections as other substantives, thus,

Plain.	Isolated.	Aggregated.	Interrogative.
tītsi	*tītsē*	*tītsing*	*tītsī?*

94.—There is a choice between prefixing the short form directly to the noun, and using the substantive form followed by the particle *nu*, thus

chu-taru, or
tītsi nu taru } one barrel.

Usage decides. Here *chu-taru* would rather mean "one barrelful," *titsi nu taru* "one [actual] barrel." The Luchuans seem to have a fondness for this latter form of expression. For instance,

where the Japanese would say *hebi ip-piki*, "one snake" (lit. "snake one fellow"), using the Chinese numeral and auxiliary numeral, the Luchuans prefer to employ their native language and say *titsi nu habu*.

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Of the ancient Luchuan terms for the numbers higher than "ten," no notice remains. The Japanese, as we learn through their early literature, employed forms ending in the unexplained syllable *so* to denote the "tens," for instance *miso*, "thirty;" *iso*, "fifty;" while such combinations as *miso 'mari itsutsu*, lit. "thirty plus five," were in use, for which the modern language substitutes the terser Chinese *san-jū go*, lit. "three-ten five." Ordinal numbers were not distinguished from the cardinals. Precisely the same process of borrowing is now going on among the younger generation of Ainos. Little wonder that when Chinese affords these poor people the means of calling, for instance, "thirty-five" *san-jū go* (for naturally all such Chinese terms come to them with the pronunciation of their Japanese neighbours and masters), little wonder, we say, that they should adopt it rather than follow their fathers in saying *ashikne ikashima wan e tu hotne*, lit. "five added to ten taken from two score" (!) This fact of the adoption of the Chinese numeral system alike by Japanese, Luchuans, Koreans, and even Ainos well deserves notice, illustrating as it does the ease with which native words, even when so essential as the numerals, may be dropped and replaced by foreign equivalents, if the practical advantage of such a course proves itself to be very great.

CHAPTER VII.—THE VERB.

95.—The general structure of the Luchuan verb agrees closely with that of Japanese in disregarding all considerations of number and person, while luxuriating in moods and tenses, in carefully graded honorific forms, and in conjugations active and passive, causative and potential, each of which again is inflected in a negative as well as in a positive voice. Whereas, however, modern Japanese possesses but one form for each tense, Luchuan for certain tenses has several forms differentiated to subserve separate functions. In this it partly resembles the earlier Classical Japanese, and partly recalls Korean analogies.

96.—What is meant will be best explained by reference to an actual example, such as that afforded by the paradigm of the Present and Imperfect Indicative tenses of *ang*, "to be [there] ":—

Indicative Present	Conclusive	*ang*	Imperfect	*atang*
	Attributive	*aru*		*ataru*
	Apocopated	*a'*		*ata'*
	Interrogative	*ami?*		*atī?*
	Verbal Noun	*asi*		*atasi*

The Japanese scholar will here recognise only the Present Attributive *aru* as an old friend, it doing duty in the northern language for the first three forms of the Luchuan paradigm (Conclusive, Attributive, and Apocopated), while the Interrogative is there represented by *aru ka?*, the Verbal Noun simply by *aru* or by the periphrasis *aru koto*, lit. "is thing," "is fact," *i.e.* "the fact of being." In the Imperfect tense, the solitary Jap. form *atta* (Interrog. *atta ka?* Verbal Noun, *atta* or *atta koto*) corresponds etymologically to the Luch. Apocopated Form *ata'*.

97.—The Conclusive Form is the predicative verb proper, subject to the important condition that it can stand only at the end of the sentence. It never occurs in a subordinate clause, for the reason that all subordinate clauses precede the principal clause, and the sentence invariably terminates with the latter :—

.....ndi yuru hanashi nu ang. (Jap.).....to iu hanashi ga aru	There is a story to the effect that.....

(the European construction being exactly reversed, our introductory words coming to clinch the story at its conclusion.)

Kurē, yī nēbi y'ang. (lit. Jap.) Kore-wa, ii mane de aru	*lit.*, This is a good imitation, *i. e.* It is good to imitate this.

Aru ufu-achinē-n '-chu (lit. Jap.) Aru ō-akindo *nu uchi nakai, chui* no uchi ni, hitori *winagu-n '-gwa nu ati,* onago no ko no atte, *wikiga nu uya, winagu* otoko no oya, onna *nu uya ga ip-pē* no oya ga jū-bun *kanashasōtasi ga,* kawaigatte-ita ga, *kunu winagu-n 'gwā* kono onago no ko-wa *mmārī gūnā y'atang.* umare bikko de atta	The family of a certain rich merchant included an only daughter, whom both father and mother loved with their whole hearts, but who was lame from her birth.

Occasionally the Conclusive permits the addition of a final exclamatory particle, thus :—

Chū-ya fīsa y'abīng yā ! (lit. Jap.) Kyō-wa samui de arimasu ze	Oh ! how cold it is to-day !

Theoretically we may assume, if we like, that even in such cases the Conclusive Form really ends the sentence, and that the exclamatory particle is an after-thought.

98.—The ATTRIBUTIVE FORM has three functions :—

I.—It precedes and qualifies nouns, thus often replacing our verb accompanied by a relative pronoun, much as if in English, instead of saying "the man who came," we were to say "the came man." Thus,

Aru inaka nakai (Jap.) Aru inaka ni	*lit.* In a district which there is, *i. e.* In a certain district.
Chinū charu wikiya. (Jap.) Kinō kita otoko.	The man who came yesterday.

Not infrequently an assimilation of the final syllable *ru* of this form to the initial *t* of the following word takes place, thus :—

Sizika ni at (for aru) tukuru. (lit. Jap.) Shizuka ni aru tokoro	A place which is quiet, *i.e.* a quiet spot.

Observe the retention by Luchuan of the full idiom *ni aru*, which Jap. has corrupted into *na*;—for the idiomatic Jap. of this example would be *shizuka na tokoro.*

II.—Even when such nouns as *tukuru*, "place;" *tuchi*, "time;" *bā*, "occasion," and one or two others sink into conjunctions meaning "where," "when," "just as," etc., the Attributive continues to be used before them, and it thus comes to assume the predicative force of the Conclusive in certain subordinate clauses. For instance, *Shizika ni at tuchi*, lit. "The being quiet time," may mean "When it is quiet."

III.—It replaces the Conclusive Form at the end of any sentence containing the emphatic particle *du*, for instance :—

Wang du, shin-dū, Fijā du y'aru. (lit. Jap.) Ware zo, sen-dō (?) zo de aru	I am Captain Fijā, I am.
Urē, yā ga kan-chigē ndi isi du y'aru. (lit. Jap.) Sore-wa, omae ga kangae-chigai to iu-koto zo de aru	It is just in that that you are mistaken.

Idiomatic Jap:—*Sore koso omae no machigai to iu mono da.*

Du being in constant use, this construction occurs very frequently. Only in interrogative sentences does *du* fail to influence the form of the verb, thus:

Isha ni mishiti nūsi du, (lit. Jap.) Isha ni misete miru-koto zo, *mashē arani?* mashi-wa aranu-ka?	Wouldn't it be as well just to let the doctor see it?

This third use of the Luchuan Attributive Verbal Form should have special interest for Japanese scholars, it being the survival of a grammatical phenomenon known to us only in the earlier stages of the northern sister-tongue.

99.—The Apocopated Form replaces the Attributive or Conclusive before the following postpositions,—*ga*, one of the signs of interrogation; *kutu*, "because"; and *ndi*, equivalent to the Jap. *to* and more or less to our quotation marks (see p. 55):—

Ikutsi a' ga yā? (lit. Jap.) Ikutsu aru ka nē	How many are there?
Mashi y'a' kutu. (lit. Jap.) Mashi de aru kara	Because it is better.
Huna-ukui shu' ndi ichi. (lit. Jap.) Funa-okuri suru to itte	To see him off as far as the ship.

The Attributive is however retained before *ndi*, instead of the Apocopated Form, when governed by the emphatic particle *du*. The following sentence exemplifies both the main rule and this exception:—

"*Kētē, kata-fishā nagasa'* (lit. Jap.) Kaette, kata-ashi-wa nagai *ndi mmārīru gurē du* to umareru gurai zo *y'ayabīru*" *ndi ichang.* de arimasuru to itta	He said that, on the contrary, it would be more correct to affirm that she was born with one leg *longer* than the other.

Here *nagasa'* is the Apocopated Present regularly preceding *ndi*, *mmāriru* the Attributive Present regularly preceding the noun *gurē*, *y'ayabiru* the Attributive Present governed by *du* and therefore retained despite the following *ndi*, while *ichang* is the Conclusive Past (Imperfect tense).

100.—The INTERROGATIVE FORM serves of course to ask questions :—

Yā-ya ama njaru kutu nu ami? (lit. Jap.) Omae-wa soko deta koto no aru ka?	Have you ever been there?
Imenshōrangtī? (lit. Jap.) Irassharanakatta ka?	Has he not come?

This last is the Interrogative form of the imperfect tense of the honorific verb *imenshēng*, which is nearly equivalent to the *irassharu* of polite colloquial Japanese.

101.—The VERBAL NOUN performs two widely separate functions :—

I. It has the force of certain verbal nouns or infinitives in other languages :—

.....*y'asi n' tsīti* (lit. Jap.) de aru ni tsuite	Owing to the fact of its being...
Sidaku natōsi n' tsītē (lit. Jap.) Suzushiku natte iru ni tsuite-wa	Owing to its having got cool.

Natōsi is the verbal noun of the perfect tense of *nayung*, "to become" (Jap. *naru*).

Mē-nichi dabi nu chūsi (lit. Jap.) Mai-nichi tomurai no kuru-koto *u mi-kakiti.* o me-gakete	Seeing funerals pass by every day (*more lit.*, the passing by of funerals).

Chūsi is the Verbal Noun of the Present Tense of *chūng*, "to come" (Jap. *kuru*).

Sigu nunusi du mashi y'aru. (lit. Jap.) Sugu nomu-koto zo mashi de aru	To drink it at once will be the best plan.

Ā! sigu nunutasi du (lit. Jap.) A! sugu nonda-koto zo *mashi y'atarung yā!* mashi de attarō yo!	Ah! to have drunk it at once would have been the best plan!

i. e. "Oh! how I wish I had drunk it at once!"

Nunusi is the Verbal Noun of the Present, *nunutasi* the Verbal Noun of the Imperfect tense of *nunung*, "to drink" (Jap. *nomu*). Notice, in this last instance, the over-ruling of the Attributive concord by the Conclusive, the reason for which is the exclamatory final particle *yā*. Such cases are rare, whereas the Verbal Noun followed by *du* governing the final verb in the Attributive is among the commonest and most characteristic idioms in the language (conf. ¶ 98, Sect. III).

Cognate to the above examples are such as the following, though here the Verbal Noun denotes not the act, but the agent (Jap. *mono*, not *koto*) :—

Nijidē nu asi ga du, (lit. Jap.) Kan-nin no aru-mono ga zo, *ufu-iyō tuyuru.* ō-uwo-wa toru.	'Tis the patient man catches the big fish. (Proverb.)

Notice the insertion of *ga* before *du* in this class of instances.

II.—The Verbal Noun assumes a predicative force—in other words replaces the Conclusive Form—in the first of two clauses joined together by the adversative post-position *ga* (conf. ¶ 65).

This also is an extremely common idiom.

Yī tushi ni nati wusi ga,	She has arrived at
(lit. Jap.) Ii toshi [-goro] ni natte oru ga,	the proper age [for
yāng shitchōru tūi kata-jishā	matrimony ;] but
omae-mo shitte-oru tōri kata-ashi-wa	owing to one of her legs, as you know,
inchasasi n' tsītē, tatui	being shorter than
mijikai ni tsuite wa, tatoe	the other, whether
chu ngkai kwira ndi ssing,	we think of sending her as a bride
hito ye kureyō to shite-mo,	into another family,
iri-mūkū tura	or of adopting a
iri-muko torō	bridegroom for her
ndi ssing, katafa-mung y'arē	into ours, her crippled condition is
to shite-mo, katawa-mono de areba	alike an embarrassment, for which
sukkwēchōsi ga, chā ga	awkward case have
komaru ga, nani ka	you not some good
yī kangē-ya nērani?	idea to suggest ?
ii kangae-wa nai-ka ?	

The Verbal Nouns here are *wusi* from Present Tense of *wung*, "to be" (Jap. *oru*); *inchasasi* from Present of the adjective *inchasang*, "short" (Jap. *mijikai*); and *sukkwēchōsi*, Perfect of *sukkwēshung*, "to be in trouble" (no cognate Jap. word exists). The first and third of these illustrate the predicative use of the Verbal Noun, while the second (*inchasasi*) belongs to the class of cases treated of in section I of this paragraph. Japanese, possessing no such Verbal Nouns, replaces them by ordinary verbs and adjectives in the common form of the present tense,—*aru*, *mijikai*, *komaru*, etc.

III.—The Luchuan Verbal Nouns distinguish, like nouns in general, a Plain and an Isolated Form ; and as the former always ends in *si*, the latter is always in *sē*, according to paradigm *b* on p. 42. The Aggregated Form probably exists, but has not been met with ; and these nouns lack the Interrogative, for the obvious reason that the verb is otherwise equipped in that respect, both

with the inflectional forms in *mi*, *tī*, etc., and with separate particles, such as *ga* already mentioned (conf. ¶ 65, Sect. II, and ¶ 181), which express the idea of interrogation.—Note that all instances of the Isolated Form of Verbal Nouns belong by their nature to Section I of the present paragraph, thus:—

Kagu kara ichusē mashi (lit. Jap.) Kago de iku-wa mashi *ga yā? mata uma kara* ka nē? mata uma de *ichusē mashi ga yā?* iku-wa mashi ka nē?	Is it better to go by palanquin or on horse-back?
Kunu yurō, kazi nu (lit. Jap.) Kono yoru-wa, kaze no *nērangtasē*..... nakatta-koto-wa.....	The absence (*more lit.* the there was not) of wind on this night.....

Ichusē is the Isolated Form of *ichusi*, Verbal Noun of the present tense of *ichung*, "to go" (Jap. *iku*); *nērangtasē* is similarly from *nērangtasi*, Verbal Noun of the imperfect tense of *nērang*, "not to be" (perhaps cognate to Jap. *nai*).

* * * * * * *

There can be no doubt that Luchuan, in its distinction of various forms within the limits of the present and certain other tenses, preserves a feature of the common ancestral tongue which Japanese has abandoned. Going back from the latter language as now spoken to its Classical stage, we find similar phenomena, though on a reduced scale and only carried out consistently in certain conjugations. Japanese grammarians term the Conclusive Form *Zet-tei-gen* (絶定言) or *Sai-dan-gen* (截断言), and the Attributive *Zoku-tai-gen* (續體言). There even exists one form in Jap. for which Luchuan has no equivalent,—a form which replaces the Conclusive at the end of any sentence containing the highly emphatic particle *koso*, and called *Ki-zen-gen* (既然言). Thus, to borrow an example from Mr. Aston,

Yorozu no yamai wa, sake yori koso okore. } It is from strong drink alone that all diseases spring.

(The Conclusive would be *okoru*.)

The following table gives a conspectus of the present tense of two representative verbs in Luchuan, Classical Japanese, and Modern Colloquial Japanese:—

"TO GO OUT."	Luchuan.	Classic Jap. (2nd Conjugation.	Modern Jap.
Conclusive	*njiyung*	*idzu*	*deru*
Attributive	*njiyuru*	*idzuru*	
Apocopated	*njiyu'*	(wanting)	
Interrogative	*njiyumi*		
Verbal Noun	*njiyusi*		
Koso Form	(wanting	*idzure*	

"TO KILL."	Luchuan.	Classic Jap. (1st Conjugation.)	Modern Jap.
Conclusive	*kurushung*	*korosu*	*korosu*
Attributive	*kurushuru*		
Apocopated	*kurushu'*	(wanting)	
Interrogative	*kurushumi*		
Verbal Noun	*kurushusi*		
Koso Form	(wanting)	*korose*	

It will be noticed that Classical Japanese sometimes distinguished the Conclusive from the Attributive, but that in the first conjugation, which includes the great majority of verbs, this distinction had already been dropped, while the modern language drops it in all cases whatsoever; furthermore that the sole surviving Japanese inflection sometimes agrees with the Luchuan Attributive, sometimes with the Apocopated Form. One solitary verb—*aru*, "to be"—exhibits both these forms, viz. *aru* and *a'* (in the word *da*, which would better be written *d'a* or *d'a'* if the object were to indicate the etymology). So far, however, as function is concerned, the two forms are confused. So much in passing. We reserve for a later page a more detailed comparison of the conjugations in the two languages. See the "Excursus on the Origin of the Japanese Verbal Conjugations," printed after Chap. IX.

102.—The five-fold inflection of Luchuan verbs analysed above shows its full development only in the Present and three Past tenses (Imperfect, Perfect, and Pluperfect) of the Indicative Mood of the Positive Voice, and in the Imperfect and Pluperfect Indicative of the Negative Voice. The Positive Future has but a single inflection for the Conclusive, Attributive, and Apocopated Forms, its Interrogative is obtained by means of a periphrasis, and no Verbal Noun exists. The Negative Present has three forms for the five functions, while the Negative Future is as poor as the Positive Future (see paradigm). The nature of the other moods does not permit of their possessing such inflections. The Gerund, however, exhibits the distinction between Plain, Isolated, and Aggregated; the Imperative has a peculiar Isolated Form, and the Desiderative Verbal Adjective in *bushang*, likewise, is susceptible of various inflections.

103.—The following paradigm gives a conspectus of the conjugation of a regular Luchuan verb in its two voices,—Positive and Negative. The various Honorific, Passive, Potential, and Causative inflections will be noticed further on, ¶¶ 129, *et seq.*

The paradigm comprehends all the forms we have met with; but in the absence of any native study and record of such grammatical phenomena, it is more than likely that some of the rarer forms have escaped us. The discovery of these must be left to future students.

Properly speaking, Luchuan has but one conjugation. The single type, however, suffers certain regular modifications of detail according to the terminal letter of the stem. For this reason, in addition to one active verb in full, we give condensed paradigms of the various classes, each distinguished by its characteristic stem-ending.

	I.—Stems in *b*.	II.—Stems in *g*.
Indic. Pres.	*yubung* ("to call")	*isujung* ("to hasten")
Imperfect	*yudang* *	*isujang*
Neg. Pres.	*yubang*	*isugang*
Indef. Form	*yubi*	*isuji*
Imperative	*yubi, ē*	*isugi, ē*

	III.—Stems in *k*.	IV.—Stems in *m*.
Indic. Pres.	*chichung* ("to hear")	*kanung* ("to eat")
Imperfect.	*chichang*	*kadang*
Neg. Pres.	*chikang*	*kamang*
Indef. Form	*chichi*	*kani*
Imperative	*chiki, ē*	*kami, ē*

	V.—Stems in *n*.	VI.—Stems in *nd*.	
Indic. Pres.	*shinung* ("to die")	*ninjung* ("to sleep")	*kunjung* ("to tie")
Imperfect	*shijang*	*nintang*	*kunchang*
Neg. Pres.	*shinang*	*nindang*	*kundang*
Indef. Form	*shini*	*ninji*	*kunji*
Imperative	*shini, ē*	*nindi, ē*	*kundi, ē*

VII.—Stems in *r*.

(*A*.—Stems in *r* preceded by any vowel except *i*).

Indic. Pres.	*nayung* ("to become")	*kōyung* ("to buy")
Imperfect	*natang*	*kōtang*
Neg. Pres.	*narang*	*kōrang*
Indef. Form	*nai*	(wanting)
Do. Apoc.	*na'*	*kō'*
Imperative	*nari, ē*	*kōri, ē*

* The Gerund *yudi* being etymologically the fountain-head from which not the Imperfect only, but various other tenses are derived, it might be better, theoretically speaking, to print it in this place. We have preferred to give the Imperfect, on account of its termination, which students might be liable to confound with that of the Negative Present unless specially warned in each instance.

That such verbs as *kōyung*, "to buy"; *kēyung*, "to return;" *umuyung*, "to think;" and others of similar form should appear in Luchuan among those with stems in *r*, is a curious instance of secondary formation. Japanese analogy proves that, for instance, the stem of *kōyung*, "to buy" (Jap. *kau*, for *kafu*, itself for still earlier *kapu*), was originally *kap*. This having been corrupted to *kō*, and thus deprived of the final consonant which conjugational needs seemed to demand, was provided with a new final consonant etymologically alien to it, borrowed from the most numerous of all the classes, viz. Class VII. The same process was repeated in the case of every verb with original *f* or *p*, in other words in the case of every verb with *au*, *ou*, or *uu* for its termination in Modern Japanese.

(*B.* Stems in *ir* with Imperfect in *t*.)

Indic. Pres.	*wasiyung* ("to forget")
Imperfect.	*wasitang*
Neg. Pres.	*wasirang*
Indef. Form	*wasiri*
" Apocopated	*wasi'*
Imperative	*wasiri*, *ē*

A few of these, notably the Honorific verb *yabīng* (conf. top of next page), make the Imperfect in *ītang* (with long *ī*), which seems anomalous, as there is no contraction in this tense to account for the lengthening of the vowel. It may be merely a case of mistaken analogy.—Most of the verbs in this sub-class *B* correspond to Japanese verbs of the 2nd conjugation.

(*C.* Stems in *ir* with Imperfect in *tch*.)

Indic. Pres.	*shiyung* or *shīng* ("to know")
Imperfect.	*shitchang*
Neg. Pres.	*shirang*
Indef. Form	*shiri*
" Apocopated	*shi'*
Imperative	*shiri*, *ē*

N. B. Both subdivisions of stems in *ir* admit of contraction in the Indicative Present, thus

Conclusive	*wasiyung*	or	*wasing*
Attributive	*wasiyuru*	"	*wasīru*
Apocopated	*wasiyu'*	"	(wanting?)
Interrogative	*wasiyumi*	"	*wasīmi*
Verbal Noun	*wasiyusi*	"	(wanting?)

Usage seems to fix some few in the contracted, others in the non-contracted form, but to leave most to the individual taste of the speaker. We cannot, however, speak with certainty on this delicate point.

	VIII.—Stems in *s*.	IX.—Stems in *t*.
Indic. Pres.	*kurushung* ("to kill")	*machung* ("to wait")
Imperfect	*kuruchang*	*matchang*
Neg. Pres.	*kurusang*	*matang*
Indef. Form	*kurushi*	*machi*
Imperative	*kurusi, ē*	*mati, ē*

Analysis of the Conjugational Forms.

106.—The Stem and the Indefinite Form are the foundations on which the rest of the verbal structure is raised, as can easily be seen by study of the paradigms. For this reason, these parts of the verb must be discussed first.

107.—The Stem is not in use as an independent word. The Indefinite Form, on the other hand, besides its use as a "Base" for other moods and tenses, occurs independently in such idioms as the Interrogative Future, e.g.

Tui ga shabīra?) Shall I take? (Idiomatic
(lit. Jap.) Tori ka shimashō?) Jap. *Torimashō ka?*)

and perhaps in some others.

As the paradigms show, it is only one class of verbs (the 7th) that apocopates the Indefinite Form when used

as a "Base" for the tenses of the Indicative and several other parts of the verb. Most classes possess but a single Indefinite Form.

The reader is referred to the "Colloq. Jap. Handbook," ¶¶ 221–5 and 278, for full explanations of what is meant in this class of languages by the technical terms "Stem," "Base," and "Indefinite Form," and to Chapters VIII and IX of the same work for an exposition of the nature and uses of the conjugational forms in general, these differing so widely in many fundamental characteristics from all European linguistic phenomena as to necessitate somewhat close study in order to be properly understood.

Classical Japanese preserves the stem intact throughout the entire conjugation, thus *toru*, *torite*, *toreba*, *toranu*, etc., showing us that Luchuan *tu'* and *tui* stand for an earlier *turi*, *tuyung* for *turung*, etc. So far therefore as the stem is concerned, Luchuan exhibits the language in an advanced stage of phonetic decay.

108.—While preserving the final letter of the stem intact in the Negative Voice and in one or two of the less important moods of the Positive, Luchuan almost always modifies this letter in the Indefinite Form, in the chief Positive tenses, viz. the Present, Imperfect, Perfect, and Pluperfect, and also in the Gerund. As this habit of modifying verbal stems is one of the characteristic peculiarities of the language, we will attempt to investigate its origin.

We say "characteristic" of Luchuan, because Japanese presents but faint traces of a similar tendency. The classical form of Japanese indeed presents none at all, the stem-consonant, as already remarked, being there invariably preserved unaltered. But the Modern Colloquial possesses verbs like *matsu*, Indef. Form *machi* (from stem *mat*), where the beginnings of changes similar to those that have been carried so far in the sister tongue may be traced. The Gerund and Past Tense of Modern Japanese also have suffered considerable decay, losing the stem-consonant in most cases. See "Colloq. Jap. Handbook," ¶¶ 235 *et seq.*

The key must apparently be sought in the marked tendency of Luchuan organs of speech to sibilate and

otherwise soften down consonants before the lighter vowels *i* and *u*,— a tendency which is generally resisted before the heavier, more open vowel *a*. Thus we find

	Jap.	Luch.		
	kita	*chita*	"north"	*K* and *g* changed to *ch* and *j*.
	Ryūkyū	*Dūchū*	"Luchu"	
	negi	*niji*	"onion	
but	*taka*	*taka*	"hawk"	with *k* and *g* intact.
	kage	*kāgā*	"shadow"	

In a precisely analogous manner, therefore, *kikung* or *kikumu* (Jap. *kiku*), which theoretical considerations lead us to assume as the earlier form of the Luchuan word signifying "to hear," would have passed into *chichung* in the modern language. This we find to have been the case, while the negative *chikang* retains the second *k*, because it is safeguarded by the succeeding heavy vowel *a*. The same thing happens throughout class III of verbs, as *njuchung*, "to move"; *njukang*, "not to move" (Jap. *ugoku*, *ugokanu*); *hachung*, to spit, *hakang*, "not to spit" (Jap. *haku*, *hakanu*), etc., etc. It would be putting the cart before the horses to say that the *ch* of the Positive becomes *k* in the Negative;—rather is it the original *k* of the Negative that becomes *ch* in the Positive of the modern language. A similar remark applies to every other case of stem-change:—it is always the Negative that preserves the more original form. What has here been said of the the Present tense applies with equal force to the Indefinite Form, because the vowel of the latter is *i*; thus *chichi* for earlier *kiki*. The Imperative retains the original consonant *k* (*chiki*, etc.), and is thus advantageously differentiated from the otherwise homonymous Indefinite Form.

109.—Coming now to a consideration of the Gerund, we find a different cause at work to produce its apparently capricious varieties of form. The analogy of Japanese teaches us that the Gerund was originally obtained by

suffixing the syllable *ti* to the Indefinite Form; thus *tu*[*r*]*i-ti*, *chichi-ti* (or rather *kiki-ti*). A habit has, however, been established of dropping either the radical syllable preceding the termination *ti*, or else that termination itself. This gives us such mutilated forms as *tuti* for *turiti*, *chichi* (no longer to be distinguished from the Indefinite Form) for *chichiti*, etc. But in some cases the omitted syllable does not disappear so completely as to leave behind it no trace of its former presence, whence further changes explained below under each stem-class. The three past tenses follow the Gerund in all its changes, because, as will be shown later on, they are really compounds of it and one or other of the verbs signifying "to be."

110.—The analysis of the various classes is as follows:—

Class I.—Stems in *b*.—The characteristic consonant is preserved in the Indefinite Form, the Imperative, and the Positive Present, as *yubi*, *asibi*; *yubung*, *asibung* (Jap. *yobu*, *asobu*). In the Gerund *yudi*, *asidi* (for earlier *yubiti*, *asibiti*), the omitted syllable *bi* has left a trace of itself in the *Nigori*-ing of the termination (*di* for *ti*, conf. p. 28).

Class II.—Stems in *g*.—The *g* is softened to *j* in the Indefinite Form and Positive Present, *isuji*, *isujung* (Jap. *isogu*), for the reasons set forth in ¶ 108. The Gerund drops its termination,—*isuji* for *isujiti*. Classes II and III are the only ones that present this peculiarity.

Class III.—Stems in *k*.—Their peculiarities have been set forth above in ¶ 108.

Class IV.—Stems in *m*.—The cause of the change of *m* to *n* in the Indefinite Form and Positive Present of this class remains obscure. All that can be said is that Luchuan organs prefer *n* to *m*, and have accordingly substituted the former letter for the latter in many words beside

verbs (conf. ¶ 26). Luchuan *kanung*, "to eat," given as the first example of this class, corresponds etymologically to Japanese *kamu*, "to bite." *Yunung*, "to read," is the Japanese *yomu*. The Gerunds *kadi*, *yudi*, stand for *kaniti*, *yuniti*, the nasal of the dropped syllable surviving in the *Nigori* of the termination (conf. class I.).

Class V.—Stems in *n*.—Only here does the Indicative Present retain the stem-consonant unchanged. The Gerund *shiji* stands for *shiniti*. We should have expected *shidi* instead. So far as our acquaintance with the language goes, *shinung*, "to die," is the sole representative of this class.

Classs VI.—Stems in *nd*.—*Ninjung* and *kunjung* (corresponding but distantly, if at all, to Japanese *neru* and *kumu*) are the only representatives of this class that have been met with. Their Gerunds differ from each other, being *ninti* and *kunchi* respectively, probably representing earlier *ninditi* and *kunditi*.

Class VII.—Stems in *r*.—This extremely numerous class is characterised by the dropping of the radical *r* or its change into *y*, in accordance with a common habit of the language which equally affects all parts of speech (see ¶ 29),—thus *tui* for *turi*, *tuyung* for *turung* (Jap. *toru*), etc. There is also a general tendency in this class to carry change still further by apocopating the Indefinite Form and by contracting the Positive Present,—thus *nyiyung* or *nyīng*, "to go out" (Jap. *deru*); *shiyung* or *shīng*, "to know" (Jap. *shiru*). The Gerund is mostly in *ti*, as *tuti* for earlier *turiti*, *wasiti* for *wasiriti*. But sometimes the omitted syllable *ri* leaves a trace of its influence in the more emphatic termination *tchi* as *shitchi*, for earlier *shiriti*, *chitchi* for *chiriti*. (Conf. classes I, IV, etc., where a vanished stem-consonant leaves its trace in the altered form of the Gerund.)

Class VIII.—Stems ending in *s*.—The *s* tends to be pronounced as an *sh* in the Positive Present and Indefinite Form, and has accordingly here been so transcribed. The Gerund of this class—*kuruchi*, *chāchi*,—seems to owe its peculiar form to metathesis. Originally *kurusiti* or *kurushiti*, it would first have become *kurutishi*, then *kurutshi*, i.e. *kuruchi*. Similarly *chāchi* from original *chāsiti* (conf. ¶ 24).

Class IX.—Stems in *t*.—The *t* is softened to *ch* in the Indefinite Form and Positive Present, thus causing confusion with the *k* stems. The Gerund however is different, being in *tchi* instead of *chi*, and the Imperative of course also different, being in *ti* instead of *ki*. Perhaps the Gerund here offers another case of metathesis of the two final syllables:—*matichi* (whence the actual form *matchi*) for *machiti*.

111.—Having thus briefly indicated the conjugational characteristics that distinguish the nine classes of verbs, marked each by its special stem-consonant, we proceed to consider the various Tenses in detail.

112.—Present Indicative.—The terminations of the Present Indicative, *ng*, *ru*, ' , *mi*, and *si*, for the most part resist analysis. We incline to regard the Conclusive *tuyung* as standing for an earlier *tuyum* or *tuyumu*, or rather (as the stem ends in *r*) *turum* or *turumu*. The fact of the Interrogative Present *tuyumi* having an *m* suggests this; for it could then be dissected into *tuyum yyi*,—*yyi* being the interrogative particle treated of on pp. 41-2.

The remarkable number of Japanese verbs in *mu*, all belonging to the most ancient stage of the language, goes to support this view, as *inamu*, "to deny," from *ina*, "nay;" *haramu*, "to conceive," from *hara*, "the womb;" *shiramu*, "to dawn," from *shiroi*, "white;" *motomu(ru)*, "to seek," from, *moto*, "origin," etc., etc.

The Apocopated Form we consider to be derived from the Attributive, by elision of the final syllable. Strictly as the distinction between Attributive and Apocated is now observed, there exists no radical divergence of function between them, such as separates and individualises each of the other forms. The fact would seem simply to be that constant use has worn the Attributive bare whenever some three or four of the commonest postpositions follow.

Classical Japanese supports this view by employing the Attributive for both Luchuan Attributive and Apocopated before all postpositions indifferently, and neglecting the useless distinction which Luchuan has drawn between the two.

With regard to the termination of the Verbal Noun,—*si*,—the only comparison that suggests itself is with *ki*, one of the terminations of an analogous form in Korean; but to identify the two would be rash. Japanese, possessing no such form as the Verbal Noun, cannot help us in this particular.

Observe that as in Japanese, so also in Luchuan, the Present Tense serves equally well to denote future time *if certain*, while the Future denotes also present time *if uncertain*, the distinction between these two tenses being rather one of certainty and uncertainty (such as, in the nature of things, generally attends the future) than of actual time.

118.—Imperfect.—This tense clearly results from the agglutination of the present tense of *ang*, "to be," to the Gerund, thus *tutang* for *tuti ang*, and so on through all the other forms excepting the Interrogative; for *ang* has the Interrogative *ami* just as *tuyung* has *tuyumi*, and ought therefore to have given us *tutami* as the Interrogative of the Imperfect. No such form as *tutami* however exists, the Interrogative Imperfect being *tutī*. It seems not an unreasonable surmise that *tutī* and the corresponding

forms in all other verbs, though now *functioning* as the Interrogative of the Imperfect tense, were originally the Interrogative form of the Gerund.

As the plain form of the Gerund ends in *i*, its Interrogative would naturally be in *ī* (conf. ¶ 50, p. 41). The analogy of such Classical Jap. expressions, as *torite ka ? mite ka ?*, etc., where the interrogative particle *ka* is suffixed to the Gerund, shows that such a hypothesis as that here started does no violence to the genius of this class of languages. We shall see later on that the Gerund has regular Isolated and Aggregated forms, a fact which proves its liability to declension. The Jap. forms corresponding to the Luch. Imperfect are

	Classical.	*Modern.*	
Concl.	*naritari*	*natta*	(by apocope for *nattaru*, a corruption of the Attributive Form.)
Attrib.	*naritaru*		

114.—Perfect and Pluperfect.—These tenses have evidently arisen from the combination of the Gerund with a second verb meaning primarily "to dwell," "to be," viz. *wung*.

This is the same verb as the Jap. *oru*, a notable instance of relationship between apparent aliens. When we mention that *oru* is spelt ヲ ル in *Kana*,—a proof that it was originally pronounced *woru*,—and remind the reader that Jap. *o* constantly corresponds to Luch. *u*, the kinship between *wung* and *oru* will begin to define itself even to non-specialist eyes.

Thus the Perfect *tutōng* stands for *tuti wung*, the Pluperfect *tutōtang* for *tuti wutang*, and so on. The Pluperfect Interrogative suggests the same considerations as the corresponding form in the Imperfect, that is to say, that we look on *tutōtī* (for *tuti wutī*) as embodying what was primarily the Gerund *wuti* made Interrogative.

115.—So far as signification is concerned, the Luchuan Imperfect, Perfect, and Pluperfect correspond almost exactly to the same three past tenses in English. Occasionally, however, a Perfect form has a Present sense, as

wakatōng, "I understand;" *shitchōng*, "I know," the Present of these verbs and especially of the latter, though it exists, being comparatively little used. Philologists will not need to be reminded of similar phenomena occurring in the Aryan languages.

Modern colloquial Japanese has compound tenses corresponding to the Luch. Perfect and Pluperfect, as *totte iru* (also contracted to *totteru*) and *totte otta;* but they are in less frequent use. Where Luchuan employs the Perfect, Japanese mostly prefers the ordinary Past (corresponding *in form* to the Luch. Imperfect). For instance, "The sun has risen" would be in

Luch.	*Tida*	*nu*	*agatōng*	(Perf.)
Jap.	*Hi*	*ga*	*agatta*	(Imperf.)

116.—FUTURE.—Comparison with Japanese shows that the single remaining Luchuan form of this tense is a mere stump worn bare of all terminations.

Viz. what is called in Japanese grammar the "Negative (or Future) Base,"—*Shō-zen-gen*, 將然言. Is it mere fancy, or a lucky guess at the actual historical course of development in their language, when Japanese grammarians tell us that futurity and negation naturally belong together, because both denote "that which is *not yet?*"

More usual than the Future pure and simple is a periphrasis with the verb *shung*, "to do," as *tura ndi shung*, "to be about to take;" *ika ndi sshi*, "being about to go," "intending to go" (conf. Jap. *ikō to shite*).

The word *hazi*

corresponding etymologically to Jap. *hazu*, but more like Classical Jap. *beshi* in force.

is very often used after the Future (more rarely, after the Present), as a sort of Conclusive particle indicating likelihood, necessity, futurity, somewhat like the English "must," thus:

Ang y'ara hazi } Idiom. Jap. *Sō darō*, It must
(lit. Jap.) Sō de arō hazu } be so, No doubt.

(More literally resembling such Scotch phrases as "It will be so," "You will be tired.")

U-nui mishōcharu hazi. (lit. Jap.) O nori nasaru hazu } He is about to embark.

Nubashura hazi. (lit. Jap.) Nobasō hazu } They will put it off.

Sō-yē nērang hazi. (lit. Jap.) Sō-i wa nai hazu } There can surely be no doubt about it.

Japanese, curiously enough, does not admit of that construction of *hazu* with the Future tense which Luchuan prefers. Moreover, Japanese generally adds the substantive verb (*da*, etc.) at the end, which Luchuan constantly omits. As a rule, Luchuan expressions with *hazu* must be rendered in Japanese by the ordinary Future without *hazu*.

The periphrasis which does duty for an Interrogative inflection of the Future will be found treated of in Chapter IX, ¶ 182, Sect. III.

117.—The GERUND, which ends in *ti* (*di*, *chi*, *ji*), possesses the Isolated and Aggregated Forms *tē* (*dē*, etc.) and *ting* (*ding*, etc.), as indicated in the paradigm. These correspond to Japanese idioms in *te wa* and *te mo* respectively.

Plain Gerund :—

Yukuti kara. "After resting."

Mutchi kū. (Jap.) Motte koi } "Bring it;" lit. "carrying come."

Isolated Gerund :

Nūng mutchē wuyabirang. (lit. Jap.) Nani-mo motte-wa orimasen } "I have nothing"; *lit.* "As for having any thing, I am not."

Nintē simang. (lit. Jap.) Nete-wa sumanu } "It won't do to sleep."

Ang shi utē, mutung (lit. Jap.) Kō shite utte-wa, moto-mo *kakayabirang kutu, ...* kakarimasen kara	By selling at that price, I should not even recoup my outlay, and so.....

Aggregated Gerund :—

Ninting nindarangtang (Jap.) Nete mo nerarenanda	I could not sleep, though I tried to.

A notable idiom with the Isolated Gerund recurs frequently in Luchuan,

in Japanese much more rarely, and only in the written language,

whereby that form practically assumes the functions of the Desiderative Adjective, though a shade of meaning difficult to express in English still separates the two. Perhaps we might mark it by saying that the Gerundial idiom denotes intention rather than an actual wish :—

Tui-shirabītē ndi ichi chasā. (lit. Jap.) Tori-shirabete-wa to itte kita-yo	I came in order to make investigations.

This form *shirabītē* might easily be supposed identical with the Jap. Desiderative Adjective *shirabetai*. This, however, is not the case; and instances of *shirabete wa*, or the same construction with other verbs, will recur to the memory of every student of later Classical Japanese. The Archaic language did not make use of it, neither does the modern Colloquial.

The Gerund is one of the forms which it is most important to know, both on account of its extensive use, and because all three past tenses of the Indicative are formed from it, as explained in ¶¶ 113 and 114 ; thus,

Gerund	Imperfect	Perfect	Pluperfect
tuti	*tutang*	*tutōng*	*tutōtang*
yudi	*yudang*	*yudōng*	*yudōtang*

118.—The IMPERATIVE is obtained by adding the unexplained vowel *i* (Jap. *e*) to the Stem, whose final consonant always remains intact.

Thus the Imperative and the Indefinite Form, which would otherwise coincide, are kept separate in all verbs excepting those of Classes I, IV, and V.

A Luchuan peculiarity, not shared by Japanese, is the possession by the Imperative of what is, in form at least, an Isolated State. It is used for the sake of expressing a very slight shade of politeness. The Plain Imperative is almost brutal; but the Isolated Form would be appropriately used by a gentleman in addressing a common person. Thus,

Chā turē! or *chā numē!* "Take (or drink) some tea,—do!"—The Plain Imperative would be *chā turi!* or *chā numi!*

Tabaku fukē, "Take a smoke,— do!"—The Plain Imperative would be *fuki!*

Itē matē! "Wait a moment,—wait, I tell you."—The Plain Imperative would be *mati!*

The coincidence of the Imperative, in this last instance, with the Gerund ending in *ti* or *tē* must not mislead Japanese scholars into the idea that they have here but an example of the Colloquial Jap. idiom which replaces the Imperative by the Gerund, as *Sukoshi matte* (Ger.) for *Sukoshi mate* (Imper). The Luchuan Gerund of this verb is *matchi*, Isol. State *matchē*; but the idiom of the southern language does not admit of its use as an equivalent for the Imperative Mood.

A sort of Compound Imperative is obtained by agglutinating *wuri*, the Imperative of *wung*, "to be," to the Gerund, thus *tutōri* (for *tuti wuri*), "be taking" *i. e.* "take." It is perhaps not current in all verbs, but only in those which more naturally admit the idea of continuity, such as *matchōri* (for *matchi wuri*), "be waiting," *i. e.* 'wait."——As in all other Far-Eastern languages, the

Imperative is scarcely used in Luchuan except when addressing the lowest of the people. To all others a polite periphrasis is indispensable (conf. end of ¶ 185).

119.—The CONDITIONAL, HYPOTHETICAL, COINCIDENT, and CONTINGENT form a group of moods closely connected in signification, and betraying partial similarity of origin; in fact they seem to be all "Isolated" forms (conf. Chap. III).

The final long vowels point this way; and the question is clinched, so far as the Conditional and Hypothetical are concerned, by the analogy of Japanese, whose forms *toreba* and *toraba*, corresponding to Luch. *turē* and *turā* respectively, are certainly obtained by suffixing the "Isolating Particle" *wa* to two of the verbal "Bases." (Conf. Colloq. Jap. Handbook," ¶¶ 254, 264, and 287.)

The Conditional Present is simply the *original* Indefinite Form (*turi*, not *tui*, conf. ¶ 107) isolated, which regularly gives *turē*, while the Hypothetical is the Negative Base isolated, *tura* becoming regularly *turā*. We incline to regard the Coincident *tuinē* as the modern Indefinite Form *tui* followed by the postposition *ni* isolated (*nē*); but the reason for the lengthening of the *i* in many classes of verbs, as *ichung*, "to go," *ichīnē*: *shung*, "to do," *shīnē*, is by no means clear.

Tuinē rendered literally into Japanese, would thus be *tori ni wa*, which recalls the Classical form *torineba*.

Of the origin of the Contingent we can give no account. This mood is obtained by suffixing the termination *dungsē* to the Indefinite Form. One instance of *dungsā* has been met with.

Japanese cannot here help us, there being no corresponding mood in that language.

The past tenses of all these moods, if they exist, must be comparatively little used. We have met only with the Conditional Past, whose form is *tutōrē*, a contraction

of *tuti wurē*, thus recalling the Perfect *tutōng* and the Compound Imperative *tutōri*, which, as explained above, stand for *tuti wung* and *tuti wuri* respectively.

Roughly speaking, the Conditional *turē* means "When I take" or "as I take," even "if I take," when the supposition is a perfectly easy and natural one. The Hypothetical *turā* is "if I take," when the supposition is more strained,—a real, venturesome "if." The Coincident *tuinē* shows that one action is involved in another:—grant this, and the rest follows of itself, as we might say in English. The Contingent *tuidungsē* has more the force of English phrases with "if only," thus, "If only you'll try it, you are sure to like it."

Besides the above actual conjugational forms of this group of moods, there exist also locutions with *tuchi*, "when;" *kara*, "after;" and *kutu*, "because," which are kept distinct from the Conditional.

Luchuan probably stands foremost among languages in the possession of these hair-splitting distinctions. Next comes Classical Japanese, of which the modern Colloquial descendant has preserved but a fragment ("Colloq. Jap. Handbook," ¶ 287). Luchuan itself tends to discard some of the established differences, only those verbs whose stem ends in *r* (Class VII) having retained free use of the Conditional, while the other classes mostly employ one of the three cognate moods instead. European languages differ of course considerably in their attention to such distinctions as are here indicated. For instance, English keeps the ideas of "when" and "if" carefully apart, while German fuses the two in a single idiom.—Numerous examples of the use of this curious group of Luchuan moods will be found in the conversations and stories printed later on in this volume. Yet another method of rendering hypothesis, without actually expressing it in set terms, is the use of the Verbal Noun, resembling our Infinitive (conf. ¶ 101), for instance *Kang shutasi du mashētarung*, lit. "Thus to have done indeed would have been best,". i e., "That would have been the proper course to pursue." Japanese, which has no such idiom, simply employs the Conditional, and says *Kō sureba yokatta*, lit. "If one did so, it was good."

120.—The CONCESSIVE MOOD, in Luchuan as in Japanese, corresponds to an English Indicative or Subjunctive preceded by "though."

Conf. "Colloq. Jap. Handbook," ¶ 288.

Luchuan substitutes the Aggregated Form of the Gerund for the Present Tense of this mood. The Past Concessive is obtained by suffixing the syllables *tēkang* or *tēng* to the Imperfect Indicative. All that can be said concerning the etymology of this suffix is that the final *ng* points to its being an Aggregated Form, which the analogy of Japanese *keredomo*, *iedomo*, etc., confirms. *Tēng* would seem to be an abbreviated form of *tēkang*.

121.—DESIDERATIVE ADJECTIVE.—This interesting form, which is itself susceptible of conjugation, will be found treated of in ¶ 158. Though it is generally suffixed to the Indefinite Form, instances seem to occur of its agglutination to the Negative Base, which is what the analogy of the archaic Japanese *mahoshiki* (really *hoshiki*) would lead us to expect.

121 *B*.—FREQUENTATIVE FORM.—This form is too rare to speak of with certainty. We have only met with *tutai turangtai*, "sometimes taking, sometimes not taking," and with *njai chai* (or *njai chichai*), "coming and going." These are from *tuyung*, "to take;" *njiyung* (?), "to go out;" and *chūng*, "to come," respectively.

122.—Scholars will miss from the paradigm a tense which Japanese analogy would lead them to expect,—the PROBABLE PAST. So far as Luchuan is concerned, this tense seems only to survive in the verb *ang*, "to be," which makes *atarung*, "probably was" (=Jap. *attarō*)—a Conclusive form only, without corresponding Attributive, Interrogative, etc. It occurs only in combination with

adjective expressions, as *mashētarung* (for *mashi y'atarung*), "would have been better." See also the paradigm of Adjectives, ¶ 155.

128.—Negative Present.—This tense is obtained by adding *ng* to what in Japanese grammar is called the "Negative (or Future) Base," which in Luchuan coincides with the Probable Future Tense of the Positive Voice, thus,

Probable Fut.	*tura;*	Neg. Pres.	*turang*
	yuba;		*yubang*
	isuga;		*isugang*, etc., etc.

Observe that the Negative Interrogative termination has an *n* (*turani?*), contrasting with the *m* (*tuyumi?*) of the corresponding form of the Positive Voice.

In conjunction with this remark, re-read the first part of ¶ 112. As *tuyung* stands for *turung* (*y* being a mere softening of the stem-consonant *r*), it might reasonably enough be supposed that the real original difference between Positive and Negative in this language resided solely in the vowels *u* and *a*, thus

Positive.	Negative.
turung (modern *tuyung*)	*turang*
kikung (" *chichung*)	*kikang* (modern *chikang*)
matung (" *machung*)	*matang*, etc., etc.

Mr. Aston has hazarded a guess to this effect with regard to Japanese in his "Grammar," p. 121, footnote. That the difference of vowel is very important, must be allowed; it might even ultimately be proved to be all-important. Nevertheless the contrast between the two interrogative forms

Pos. Interrog.	Neg. Interrog.
tuyumi	*turani*
chichumi	*chikani*, etc.,

suggests an original difference in the final nasal,—*m* for the Positive, *n* for the Negative; and we arrive at *turum*, *turan*; *kikum*, *kikan*, or perhaps rather *turumu*, *turanu*; *kikumu*, *kikanu*, etc., as the probable earliest forms of the Positive and Negative Present respectively (conf. ¶ 112).

124.—Negative Past.—The Negative Imperfect is modelled on the Imperfect of the Positive Voice, whose characteristic termination *tang* is suffixed to the Negative Present and regularly inflected. The Perfect and Pluperfect are supplied by compound tenses, in which the Negative Present and Imperfect of *wung*, "to be," are used with the Isolated Gerund of the principal verb, thus, *tutē wurang*, "I have not taken;" *tutē wurangtang*, "I had not taken."

Comparison with Luchuan seems to show that the Jap. Negative Past, as *toranauda*, *yobananda*, etc., has a redundant syllable *na*. For the normal equivalents of Luch. *turangtang* and *yubangtang* would be *toranda* and *yobanda*; and as Japanese itself gives us no satisfactory explanation of the forms as they stand, whereas the origin of the Luch. forms is clear and regular, we conclude the latter to preserve the type which Japanese has corrupted.

125.—Negative or Improbable Future.—The Negative Present followed by *hazi* supplies the Conclusive of this obsolescent tense. The other forms are replaced by the Present pure and simple, or by some periphrasis.

126.—Negative Gerund.—This is formed by suffixing *ti*, the termination of the Positive Gerund, to the Negative Present.

Modern Japanese has not retained the etymological equivalent of this form. Classical Japanese possessed it, if the derivation of the Negative Gerund *torade* from *tora-ni-te* is correct. Conf. "Aston," bottom of p. 156.

127.—Negative Imperative.—This tense would appear to be regularly obtained by adding *na* to the Apocopated Form of the Positive Present; but the instances of it are very rare, Luchuan courtesy not lending itself easily to the use of such a mood.

We have met with *shu-na*, "do not do," exactly corresponding to Classical Jap. *su-na* (the modern Colloq. is *suru-na*), and *mishōn-na*, "do not condescend to," i. e. "please don't," the Jap. *kudasaru-na*. In *mishōn-na* (for *mishōri-na*), the negative suffix *na* is added to the Positive Imperative.

128.—Negative Conditional and Hypothetical.—These compound tenses (met with only in the Present) are obtained by construing the Conditional and Hypothetical Present of the Positive Voice of *ang*, "to be," with a form in *dung* whose origin is not altogether clear.

The Luchuan particle *ni* being sometimes corrupted to *ng*, perhaps *dung* stands for *du ni*, and *turangdung* then at once reminds us of Jap. *torazu ni*, "not taking," "without taking." *Turangdung arē* would, on this hypothesis, be literally "if I am not taking,"—a result perfectly satisfactory with respect to the signification of the form in question. If this is accepted, together with what has been said immediately above in ¶ 125, both the Negative Gerunds of Classical Japanese—that in *zu* and that in *de*—have their living representatives in the southern language. On the other hand, the existence of the Contingent termination *dungsē* in the *Positive* Voice is a difficulty; for it can scarcely have any relation to the Jap. *Negative* Gerund in *zu*.

The remaining tenses of the Negative Voice, required by the analogy of the Positive, seem to be of very rare occurrence, excepting the Desiderative Adjective, which is formed after the pattern of Negative Adjectives in general by construing the verb *nērang* or *nēng*, "not to be," with the Isolated State of its Adverbial Form. Thus the Positive *tui-bushang*, "I wish to take," becomes Negative *tui-bushakō nērang* or *tui-bushakō nēŋg*, "I do not wish to take."

Passive, Potential, and Causative Conjugations.

129.—The very rare use which is made of the Passive has impeded the acquisition of thorough acquaint-

ance with it by the present writer. Moreover, there seems to be some confusion between the Passive and the POTENTIAL.

That this confusion is really in the matter studied, and not in the mind of the (at this stage of Luchuan investigations) necessarily immature student, appears probable from the analogy of Japanese, which latter language, being thoroughly well-known, does not lend itself to any such doubt, and in which Passive, Potential, and Intransitive conjugations are actually much mixed up together. See "Colloq. Jap. Handbook," Chap. IX, especially ¶¶ 309 and 315-319.

130.—So far as can be gathered, the Present Indicative of the Positive Voice of the Passive or Potential is obtained by the following empirical rule:—add *rīng* to the Future of the plain verb, thus:

Plain Verb.		Future.	Passive or Potential.	
tuyung	"to take"	*tura*	*turarīng*	"to be taken" / "to be able to take"
kanung	"to eat"	*kama*	*kamarīng*	"be be eaten" / "to be able to eat"
ichung	"to go"	*ika*	*ikarīng*	"to be able to go"
ninjung	"to sleep"	*ninda*	*nindarīng*	"to be able to sleep"

This tense is inflected regularly, according to the paradigm of active verbs, thus: Attrib. *turarīru*, Apoc. *ʈurarī'*, etc. In fact we have before us, so far as form is concerned, a set of verbs of Class VII, Section *B* (see p. 79, and N. B. at top of p. 80), that is, contracted verbs with Stem in *ir*, and Imperfect in *t*, thus *turarir*, *kamarir*, *ikarir*, *nindarir*; Imperfect *turarītang*, *kamarītang*, etc. The Indefinite Form *turarī*, *kamarī*, etc., occurs pretty frequently in the Isolated State in such expressions as

Matarī-ya sani. "We cannot wait."

Wattā-gang ndarī ga shabīra? "May we too see it?"

It is possible that some of the other Positive tenses may be obtained regularly from the same stem; but those which have been met with, and which are presumably the commonest, viz. the Gerund and Imperfect, are formed rather as if belonging to Class VII, Sect. *A*, that is, from stems in *ar*,—as *turar*, *kamar*, *ikar*, *nindar*, thus:—

Gerund.		Imperfect.
turatti	"taken" / "able to take"	*turattang* "was taken," etc.
kamatti	"eaten" / "able to eat"	*kamattang* "was eaten," etc.,

the double *tt* being, however, an irregularity.

181.—In the Negative Voice the Passive and Potential part company, the Passive being here apparently obtained rom the stem in *ir*, and the Potential certainly from the stem in *ar*, thus:—

turarīng	to be taken	*turarirang*	not to be taken
	to be able to take	*turarang*	to be unable to take
kamarīng	to be eaten	*kamarirang*	not to be eaten
	to be able to eat	*kamarang*	to be unable to eat

Each of these would presumably admit of complete conjugation after the pattern of ordinary active verbs. A few such conjugational forms have been met with, for instance *nindarangtang*, the Conclusive Form of the Imperfect Tense of the Negative Voice of the Potential conjugation of the verb *ninjung*, "to sleep," in the phrase

Ninting nindarangtang. (lit. Jap.) Nete-mo nerarenanda } I could not sleep, though I tried to.

Though Japanese, as already remarked, partially confuses Passive with Potential idioms, it furnishes no example of Passive and Potential conjugations pieced together from two stems. The

etymology of the Japanese Passive-Potential will be found explained in the "Colloq. Jap. Handbook," ¶ 304. Briefly put, Jap. *torareru*, for instance, which is translated "to be taken" or "to be able to take," stands for *tori ari eru*, lit. "to get being taking," i.e. "to get a taking." The Luchuan Passive-Potential stems in *ir* are doubtless identical in origin with such Japanese forms; for instance, *turaring* would stand for *turi ari yyiyung* (*yyiyung*= Jap. *eru*, "to get"). The Luch. stems in *ar* are simpler and more like our European Passives, being formed only by the agglutination of *ang*, "to be," without *yyiyung*, to get."

Luchuan has no independent verb expressive of potentiality like the Colloquial Japanese *dekiru*, "can;" *dekinai*, "cannot."

132.—Causatives are formed from plain verbs by adding the suffix *shung* (probably identical with *shung*, "to do") to the Future, thus:

tuyung	"to take;"	*turashung*	"to cause to take," *i.e.* "to give."
kanung	"to eat;"	*kamashung*	"to cause to eat," *i.e.* "to feed."
ichung	"to go;"	*ikashung*	"to cause to go," "to send."

All such Causative verbs are conjugated regularly as members of Class VIII (stems in *s*), thus:

Indic. Pres.	Imperfect.	Neg. Present.
turashung	*turachang*	*turasang*
kamashung	*kamachang*	*kamasang*
ikashung	*ikachang*	*ikasang*

and are susceptible of the Passive-Potential inflection,—thus Positive *turasarīng*, "to be caused to take" (i. e. "to receive"), also "to be able to cause to take;" Negative *turasarīrang*, "not to be caused to take;" *turasarang*, "to be unable to cause to take," etc.

The correspondence with Japanese in the formation of the Causative is not complete. Japanese *toraseru* (2nd conj.), for instance, would lead one to expect *turashīng* as its Luchuan equivalent, whereas the actual Luch. form *turashung* would presuppose Jap. *torasu* (1st conj.). We thus obtain additional ground for the assumption that the numerous Jap. *Transitive* verbs in *su*, such as *mawasu*, *wakasu*, *orosu*, *kakusu*, were originally Causatives, or what amounts to the same thing, that this *su* is a fragment of *suru*, "to do" (conf. "Colloq. Jap. Handbook," ¶¶ 321 and 323).

133.—As in Japanese and Korean, so also in Luchuan, TRANSITIVE and INTRANSITIVE verbs are carefully kept apart, not confounded as so constantly happens in European languages. Thus we obtain such pairs from the same root, but with different stems, as

Intransitive.	Transitive.
achung (Jap. *aku*)	*akīng* (Jap. *akeru*), "to open"
chāyung (Jap. *kieru*)	*chāshung* (Jap. *kesu*), "to extinguish"*
hajimayung (Jap. *hajimaru*)	*hajimīng* (Jap. *hajimeru*), "to begin."
kēyung (Jap. *kaeru*)	*kēshung* (Jap. *kaesu*), "to return."
tachung (Jap. *tatsu*)	*tatīng* (Jap. *tateru*), "to stand."
yakīng (Jap. *yakeru*)	*yachung* (Jap. *yaku*), "to burn."

It will be observed that the Luchuan forms constantly run parallel to the Japanese, while never coinciding with them; also that some Transitives closely resemble Causatives in form.

134.—HONORIFIC CONJUGATIONS.—None of the verbal conjugations is more important than these, either in Luchuan or in the kindred East Asiatic tongues; for they are perpetually employed in addressing all but one's own

* Or "to put out." In this instance, even English distinguishes the Transitive from the Intransitive form:—to express the latter, we say "to *go* out."

children and servants and the lowest of the people. The suffix used to form the principal Honorific conjugation is *yabīng*, and the paradigm—again employing *tuyung*, "to take," as our model—is as follows:

HONORIFIC CONJUGATION OF *Tuyung*, "TO TAKE."

Positive Voice.

Indicative Mood.	Certain Present or Future.		Perfect.	
	Concl.	*tuyabīng*	Concl.	*tutōyabīng*
	Attrib.	*tuyabīru*	Attrib.	*tutōyabīru*
	Apoc.	*tuyabī'*	Apoc.	*tutōyabī'*
	Interrog.	*tuyabīmi?*	Interrog.	*tutoyabīmi?*
	V. Noun	*tuyabīsi*	V. Noun	*tutōyabīsi*
	Imperfect.		Pluperfect.	
	Concl.	*tuyabītang*	Concl.	*tutōyabītang*
	Attrib.	*tuyabītaru*	Attrib.	*tutōyabītaru*
	Apoc.	*tuyabīta'*	Apoc.	*tutōyabīta'*
	Interrog.	*tuyabītī?*	Interrog.	*tutōyabītī?*
	V. Noun	*tuyabītasi*	V. Noun	*tutōyabītasi*
	Probable Future or Present		*tuyabira*	
	do. Interrogative		*tui ga shabīra?* *	

Stem	*tuyabir*	Coincident	*tuyabīnē*
Indef. Form	*tuyabī*	Contingent	*tuyabīdungsē*
Gerund	*tuyabiti*	Condit. Past	*tutōyabīrē*
" Isolated	(missing?)		
" Agregated	(*tuyabiting*)		
Imper.	*tu-mishōri*	Hypoth. Past	*tutōyabīrā*
	tu-mishēbiri	Concess. Pres.	(replaced by Aggreg. Gerund)
Condit. Pres.	*tuyabīrē*	Concess. Past	*tuyabitang-tēng*
Hypoth. Pres.	*tuyabīrā*	Desiderative Adj.	*tui-busha-yabīng*
		Frequentative	(missing)

* *Yabira* also exists, e.g., *Nati ga wuyabira?* "Is it finished (I wonder)?"

Negative Voice.

Indicative Mood.

Certain Present or Future		Perfect.	
Concl.	*tuyabirang*	Concl.	*tutē wuyabirang*
Attrib.		Attrib.	
Apoc.		Apoc.	
Interrog.	*tuyabirani?*	Interrog.	*tutē wuyabirani?*
V. Noun	*tuyabirangsi*	V. Noun.	*tutē wuyabirangsi*

Imperfect.		Pluperfect.
Concl.	*tuyabirangtang*	*tutē wuyabirangtang*
Attrib.	*tuyabirangtaru*	*tutē wuyabirangtaru*
Apoc.	*tuyabirangta'*	*tutē wuyabirangta'*
Interrog.	*tuyabirangtī?*	*tutē wuyabirangtī?*
V. Noun	*tuyabirangtasi*	*tutē wuyabirangtasi*

Improbable Future or Present *tuyabirang hazi*
do. Interrog. *tuyabirang ga shabīra?*

Gerund *tuyabirangti*
Condit. Pres. *tuyabirangdung arē*
Hypoth. Pres. *tuyabirangdung arā*

135.—On comparing this paradigm with that given on pp. 76–77, and with the explanation of the various classes of stems on p. 77 *et seq.*, four remarks present themselves :—

Firstly, that the suffix *yabīng* belongs to Class VII, Sect. *B*, that is to say, that it is of the nature of a contracted verb with stem in *ir*. It has the peculiarity of retaining long *ī* in the Imperfect.

Secondly, that it is suffixed to the Apocopated Indefinite Form (in this case *tu'*). This observation, however, requires limitation, because the other classes lack the Apocopated Indefinite Form, and also because a contraction takes

place whereby the *y* is almost always omitted. The manner of suffixing *yabīng* to the various classes of stems will be easily gathered from the following examples :—

Class I. Stems in *b* :—*yubung*, "to call;" *yubabīng*.
Class II. Stems in *g* :—*isujung*, "to hasten;" *isujabīng*.
Class III. Stems in *k* :—*chichung*, "to hear;" *chichabīng*.
Class IV. Stems in *m*:—*kanung*, "to eat;" *kanabīng*.
Class V. Stems in *n* :—*shinung*, "to die;" *shinabīng*.
Class VI. Stems in *nd* :—*ninjung*, "to sleep," *ninjabīng*; *kunjung*, "to bind," *kunjabīng*.

Class VII. Stems in *r*:—*tuyung*, "to take," *tuyabīng*; *kōyung*, "to buy," *kōyabīng*; *wasiyung* or *wasīng*, "to forget," *wasiyabīng*; *shiyung* or *shīng*, "to know," *shiyabīng*.

Class VIII. Stems in *s* :—*kurushung*, "to kill," *kurushabīng*.

Class IX. Stems in *t* :—*machung*, "to wait," *machabīng*.

Empirically speaking, therefore, the rule is :—add *abīng* to the consonant preceding the final *ung* of the plain verb. Note, however, the following irregularities :

ang, "to be;" *ayabīng*.
chūng, "to come;" *chābīng*.
menshēng, "to be" (honor.); *menshēbīng*.
nūng, "to see;" *nābīng*.
shung, "to do;" *shābīng*.
wung, "to be;" *wuyabīng*.
yung, "to say;" *iyabīng*.

Thirdly, That the formation of the Positive Perfect and Pluperfect is peculiar; for instead of *yabīng* itself having the terminations proper to these tenses, and giving us the forms *tuyabitōng* and *tuyabitōtang* which analogy would lead us to expect, we find on the contrary that

the Present *yabīng* and Imperfect *yabītang* are suffixed to the Apocopated Perfect of the plain verb (here *tutō'* from *tutōng*) to produce the tenses in question.

Fourthly, that *yabīng* lacking the Imperative, this mood has to be supplied by the honorific verb *mishēng* (see p. 110), which has two Imperative forms,—*mishēbiri* for *mishē yabiri* (?) and *mishōri* (for *mishi wuri*). The common people often contract the initial *mi* of these words into *n*, so that one hears from itinerant dealers such phrases as *Nunu kōnshōri* (for *kō mishōri*), "Please buy some cloth."

136.—It is also possible to form, not the Imperative merely, but a whole Honorific conjugation from this verb *mishēng*, thus Present *tu-mishēng*, *tu-mishēru*, *tu-mishē'*, etc. This alternative Honorific conjugation, of which the phrases and conversations in a later portion of the present Essay furnish numerous examples, is still more polite than that whose paradigm has just been perused. Whereas *yabīng* corresponds to Japanese *masu*, *mishēng* is rather the equivalent of Japanese *irassharu* or *nasaru*. By suffixing *yabīng* to *mishēng* we get the compound form *mishēbīng*, which is the *ne plus ultra* of honorific speech. It is conjugated through the various moods and tenses.

Agreeing, as the Luchuan honorific conjugations do in form and spirit, with the corresponding conjugations in Japanese, it is curious that the materials used should differ so widely. Of *masu*, the chief Jap. honorific suffix in the earliest and again in the latest (though not in classical) times, Luchuan shows no trace; and such other honorific verbs as *tatematsuru*, *nasaru*, *irassharu* in the one language, *mishēng*, *menshēng* in the other (conf. ¶ 146), are completely unrelated. The etymology of *yabīng* is obscure. An intelligent Japanese resident in Luchu, when asked for his opinion, suggested identifying it with *haberu*, a Japanese substantive verb much used as a polite suffix during the mediæval period. But against this guess must be set the fact that *h* and *y* are nowhere else found to interchange in the two languages, Japanese *y* being also *y* in Luchuan, and Japanese *h* being there either *h* or *f*.

137.—Compound Verbs.

These are used exactly as in Japanese and Korean, to express compound ideas such as European languages denote by means of a verb and a preposition or adverb, or by some other short phrase. The first member of the compound is put in the Indefinite Form, the second member alone receiving the marks of mood and tense, thus:

chiri-tōshung	"to cut down"	(Jap. *kiri-taosu*)
kiri-tōshung	"to kick down"	(Jap. *ke-taosu*)
chiri-kurushung	"to cut to death"	(Jap. *kiri-korosu*)
nuchi-kurushung	"to thrust to death"	(Jap. *tsuki-korosu*)

The Imperfect of these is *chiri-tōchang*, *kiri-tōchang*, *chiri-kuruchang*, and *nuchi-kuruchang* respectively, and so on through the other tenses, according to the rule for stems ending in *s* (Class VIII), to which both *tōshung* and *kurushung* happen to belong.

138.—Two prefixes of a verbal nature, which sometimes serve to emphasise the sense, may be mentioned in this context. They are *ut* (for *uchi?*) and *kē*, the former used chiefly by men, the latter by women. The origin of *kē* is altogether obscure:—

Kani ut-turattang.
Kani kē-turattang. } I had my money stolen.

Compare the initial *ot* or *op* of vulgar Japanese speakers, in such verbs as *ot-toru* for *toru*, *op-pajimeru* for *hajimeru*, etc.

139.—To express failure or blundering, a compound verb is formed by suffixing *yangtōng* for the Present Tense (here grammatically a Perfect), and *yangtang* for the Past (grammatically an Imperfect), thus *shi-yangtōng* or

shi-yangtōssa, lit. "to misdo," i.e. "to mismanage;" *chichi-yangtōng*, "to hear wrong;" *yumi-yangtōng*, "to misread."

Conf. Jap. *sokonau* for the sense, though it has no etymological affinity to the equivalent Luchuan expression.—*Tōssa* stands for *tōng sa !*—this latter word being a final expletive.

Auxiliary Verbs.

140—The manner in which *ang* and *wung*, "to be," are incorporated with other verbs so as to form some of the tenses of the latter, has already been shown in ¶¶ 113, 114, and 118. Occasionally, instead of such incorporation, *wung* and the Gerund of another verb are placed side by side, more after the fashion of the compound tenses of European languages:—

Yī tushi ni nati wusi ga... { She has grown up to womanhood, but....

Ashi ndē yamachē wurang ga yā? } Hasn't it hurt its foot or something?

Here the Gerund is "Isolated;" the plain form would be *yamachi*, from *yamashung*, "to hurt" (transitive), allied to the Jap. words *yamai*, "disease," and *yamu*, "to be ill." Conf. also the formation of the Perfect and Pluperfect of the Negative Voice in the paradigm on p. 77.

141.—The commonest of all Japanese auxiliary verbs—*shimau*, "to finish," which we find also in Chinese as *liau* 了, and which expresses completion, hence past time—is absent from Luchuan. The latter language, however, sometimes helps itself out by means of the negative verb *nērang* or *nēng*. (See ¶ 145 and Vocabulary, *s.v.*) Similarly absent is the auxiliary *oku*, "to put," which in Japanese indicates the satisfactory settling of the action denoted by the principal verb. On the other hand, we find *chūng*, "to come," and *nūng*, "to see," as widely

used as are the corresponding auxiliaries in Japanese and Korean, even more widely perhaps—*chūng* to form "illative" tenses, *nūng* to denote what is vulgarly termed "taking a shot" at the action indicated by the main verb, thus:

Tūti chābira. (Jap.) Kiite mimashō	*lit.* Having asked, I will come, *i.e.* I will go and ask.
Tuti nābira. (Jap.) Kiite mimashō	*lit.* Having asked, I will see, *i.e.* I will just go and ask.
I-sha ni mishite nūsi (lit. Jap.) I-sha ni misete miru-koto *du, mashē arani?* zo mashi-wa aranu-ka?	Wouldn't it be as well just to let the doctor see it?

Here *nūng* as an auxiliary is actually suffixed to itself (for *mishing*, "to show," is from the same root). Japanese does not go these lengths, the lit. interlinear translation here given being altogether unidiomatic. The proper Japanese would be *I-sha ni mite morau ga ii ja nai ka?*

Ang shi nābira. (Jap.) Sō shite mimashō	I will try that plan.
Nji nchi nda. (lit. Jap.) Dete mite miyō	*lit.* Having gone out, having seen, I will come, *i.e.* I will just go and have a look. (Idiom. Jap. *Itte miyō.*)

The Substantive Verbs. Irregular and Defective Verbs.

142.—*Ang* is exactly the Japanese *aru*, that is to say, it signifies "[there] is." The Honorific form *ayabīng*, obtained from *a'*, the Apocopated Present, and the suffix *yabīng* treated of in ¶¶ 134—6, corresponds to Japanese *arimasu* or *gozaimasu*. *A-mishēru* is an alternative honorific form less frequently used.

Comparing *ang*, "to be," with such verbs as *hajimayung*, *kakayung*, *tumayung* on the one hand, and on the other with Japanese *aru*, "to be," and *hajimaru*, *kakaru*, *tomaru*, we are brought to surmise that the original form of *ang* was *ayung* (*ayuru*, *ayu'*, etc.), later contracted to the extant forms through the wear and tear of constant use. Perhaps at a still earlier period it may have been *arung*.

The prefix *ya* (abbreviated to *y'*) gives the form *y'ang*, with honorific equivalent *y'ayabīng*, both of which are conjugated throughout all the moods and tenses, and correspond respectively to Jap. *de aru* and *de gozaimasu*, that is to say, they mean "I am," "he is," etc. For *ang* with adjectives, see Chap. VIII, ¶¶ 155–6.

Conf. "Colloq. Jap. Handbook," ¶ 341, *et seq.*, for the extremely important distinction between these two uses of the verb "to be." Scarcely a sentence can be correctly formed in either language without a thorough appreciation of it. See also s. v. *ya*, ¶ 82 of the present Essay, for examples of *y'ang*, etc.

143.—*Wung*, etymologically identical with Jap. *oru*, signifies properly "to dwell," but often sinks into a mere "to be." Its use in helping to form certain tenses has already been explained in ¶¶ 114, 118, 124, and 128. The Honorific form of *wung* is *wuyabīng*, never *wu-mishēru*.

144.—Both *ang* and *wung* are defective, as they lack the Perfect and Pluperfect tenses. *Wung* also apparently lacks the Coincident and Contingent moods.

The reason for the absence of the Perfect and Pluperfect is pretty clear:—these tenses are formed by the agglutination of *wung* to the Gerund, as *tutōng*, *tutōtang*, from *tuti wung*, *tuti wutang* (see p. 87). Now one substantive verb would not be likely to combine with another, nor would *wung* be likely to combine with itself. Nevertheless, by one of those inconsistencies of which language is full, we find that *ang* does combine with itself to form the Imperfect *atang* (for *ati ang*).

145.—Besides *arang*, the regular Negative of *ang*, we find a Negative Substantive Verb *nērang*, to which there is no corresponding Positive. It means "not to be," or rather "there is not," and is conjugated regularly. Sometimes it is contracted to *nēng*.

Compare in Japanese the Negative Adjective *nai*. Luchuan *nērang* books strangely like this *nai* with a verbal termination tacked on.

146.—*Menshēng* is an Honorific verb equivalent to Jap. *o ide nasaru*. *Mishēng* may be taken as corresponding to Jap. *irassharu* (conf. "Colloq. Jap. Handbook," ¶¶ 845-6);—in other words both serve as extremely polite equivalents for "to be." Both are irregular, as the *ē* of the Indicative Present turns to *ō* in most of the other moods and tenses, thus:

Imperfect	*menshōchang*	*mishōchang*
	menshēchang	*mishēchang*
Gerund	*menshōchi*	*mishōchi*
Imperative	*menshōri*	*mishōri*
Conditional	*menshōrē*	*mishōrē*

These two verbs, when followed by the honorific suffix *yabīng*, which carries them to the extreme of courtesy, give the following forms with elision of the first syllable *ya*: Indic. Pres., *menshēbīng*; Negative Present, *menshēbirang*; Imper., *menshēbirī*, etc.

Menshēng is sometimes replaced by *imenshēng*, which seems to be a shade more polite still.

147.—The principal IRREGULAR VERBS, in addition to the above, are *chūng*, "to come;" *nūng*, "to see;" *shung*, "to do," *yung*, "to say,"

respectively *kuru*, *miru*, *suru*, and *iu* in Japanese

and the altogether anomalous verbal forms *dēbiru* and *dēng*. There are also one or two not certainly irregular and

defective, but hitherto only met with in an abbreviated Attributive Present form, which wears the appearance of being borrowed from Japanese, for instance *yū*, "to bind the hair," in the expression *karazi yū yā*, "a barber."

148.—Of *chūng*, the following tenses have been met with:

Positive Voice.

Present Indicat.	Concl.	*chūng*	Imperfect	*chang*
	Attrib.	*chūru*		*charu*
	Apoc.	*chū'*		*cha'*
	Verbal Noun	*chūsi*		

Perfect Concl.	*chōng*		
Conditional	*kūrē*	Gerund	*chi* or *tchi*
Coincident	*chīnē*	Imperative	*kū* or *kūn-nā*
Contingent	*chīdungsē*		

In the Negative Voice, only the Pres. *kūng* and the Past *kūngtang* have occurred. Besides the above plain forms, a few honorific ones, such as Imperfect *chābitang*, Future *chābira*, standing for *chī-yabitang* and *chī-yabira* respectively, often occur.

149.—The following forms of *nūng*, "to see," have been noted:—

Positive Voice.

Present Indicat.	Concl.	*nūng*	Imperfect	*nchang*
	Attrib.			*ncharu*
	Apoc.			*ncha'*
	Interrog.	*nūmi?*		*nchī?*
	Verbal Noun.	*nūsi*		

Perfect Concl.	*nchōng*	Concess. Past	*nchangtang*
Do. Interrog.	*nchōmi?*	Gerund	*nchi*
Future	*nda*	do Isol.	*nchē*
Contingent	*mīdungsē*	Desider.*	*ndangdē?*

* A Desiderative in effect, though not in form. Conf. end of ¶ 117.

Negative Voice.

Present Indicat.	Concl.	*ndang*	Imperfect	*ndangtang*
	Interrog.	*ndani?*		*ndangtī?*

Conditional *ndangdarē*

Beside the above, we have met with several Passive and Potential forms,—*mīrarīng* "to be seen;" *mīrang*, "to be able to see" (apparently this is the meaning), with Interrog. *mīrani; ndarang*, "cannot see," with Interrogative *ndarani;* also with such Honorific forms as Future *nābira*, Imperfect Verbal Noun *nābitasi*, and Pres. Neg. *nābirang*, this initial *nā* apparently representing the Indefinite Form *mi*, plus *ya* the first syllable of *yabīng*. There would further seem to be a Causative *mishīng* (conf. Jap. *miseru*), to which the Future *mishira* and the Gerund *mishiti* should be referred.

150.—The following list includes the forms of *shung*, "to do," that have been met with:—

Positive Voice.

Present Indicat.	Concl.	*shung*	Imperfect	*shang*	Perfect	*shōru*
	Attrib.	*shuru*		*sharu*		
	Apoc.	*shu'*		*sha'*		

Future *sa*

Condit.	*sē*	Indef.	*shi*
Hypoth. Pres.	*shurā*	Gerund.	*sshi* (Aggreg. *ssing*)
Hypoth. Past	*sharā*	Imper.	*shōri* (for *shi wuri*)
Concess. Past	*shang-temāng*	Desid.*	*shītē*

Negative Voice.

Present	Concl.	*sang*	Imperative	*shu-na*
	Interrog.	*sani?*		
	Verbal Noun	*sangsi*		

* See footnote to p. 111.

Note furthermore the idiom *sangdarē narang*, "must do," more lit. "it won't do if I don't do so and so;" also a number of honorific forms,—Pres. Attrib. *shabīru*, Verbal Noun of Perfect *shō-yabīsi*, Future *shabira*, Gerund *shabiti*, Hypoth. Past *shabitara*, Negative Present *shabirang*, standing for *shi-yabīru*, *shi-yabira*, etc.; also such compound forms as *shi-nābira* (Jap. *shite mimashō*), *shi-mishōcha'* (Jap. *nasaimashita*), and the causative forms *shōrachi* and *shōrasi*, which are used as honorifics.

151.—*Yung*, "to say," has the stem *i*, (sometimes *ī*), Imperfect *ichang* or *yutang*, Conditional *isē*, Coincident *īnē*, Contingent *idungsē*, Neg. Present *yang*, Honorific Conjugation *iyabīng*, Imperfect Passive *yattang*. The other forms may be inferred from these.

152.—A point meriting notice is that (except in the case of *dēbiru* and *dēng* about to be discussed) the irregularity of some few verbs, and the class distinctions dividing up verbs in general according to their stems, never extend to their "inter-tense" forms, if so we may style the Conclusive, Attributive, Apocopated, Interrogative, and Verbal Noun. These invariably follow one plain and simple rule of formation, so that given any one of the five, the other four can be at once known. Thus as

tuyung makes *tuyuru*, *tuyu'*, *tuyumi*, *tuyusi*, so also
chūng " *chūru*, *chū*, *chūmi*, *chūsi*
mishēng " *mishēru*, *mishē*,' *mishēmi*, *mishēsi*,

etc., etc., and similarly in the Imperfect and other inflected tenses. Only in rapid speech do certain Interrogatives sometimes suffer contraction, as *tuimi?* for *tuyumi?*

153.—*Dēbiru* and *dēng* stand alone in the language, ike "quoth" or "yclept" in modern English. They

are of uncertain origin, and have no corresponding "inter-tense" forms. *Dēbiru* resembles, in certain much used phrases, the Japanese *de gozaimasu*, that is to say, it signifies "is," "are," with a strong tinge of politeness superadded. Thus

Ni-fē dēbiru.
(Jap.) Arigatō gozaimasu } Thank you.

Dēng is less polite, corresponding rather to Japanese *da*, "is," "are;" and it is comparatively little used;

Ku-jima dēng nā!
(lit. Jap.) Kojima da ne } What a small island it is!

In endeavouring to explain the origin of *dēbiru*, we incline to postulate a postposition *di* or *dē*, corresponding to Jap. *de*, and probably represented also in the word *ding* in such idioms as *dziru ding* (Jap. *dore de mo*), "whichever." To this would have been suffixed *ayabīng*, the Honorific conjugation of *ang*, "to be," giving (by a contraction agreeing well with the habits of the language) *dēbīng*, a Conclusive Form, to which *dēbīru* would have been the corresponding Attributive. *Dēbīru* would then have been shortened to *dēbiru;* and for some obscure reason, possibly imitation of Jap. idiom, this Attributive would have come to be used in lieu of the Conclusive, while all the remaining tense-forms were dropped. *Dēng* might similarly stand for *di ang* or *dē ang*, the Conclusive having been here retained, and the other tense-forms dropped. But the sentence

Guma-shima dē mung nā!
(lit. Jap.) Komaka shima de mono nē } What a small island it is!

points rather to *dēng* being a contraction of *dē mung*. Even so we are in difficulty; for how can a particle stand before a noun in this language group without the intervention of a verb? We are driven back to looking on *dē*, in this instance at least, as representing *dē ang* (perhaps in the Apocopated Form *dē a'*), or else to assuming that *ang* has simply dropped out. In any case, *dēbiru* and *dēng* remain among the most perplexing words in the language,—not as to sense indeed, but as regards origin and precise grammatical nature.

CHAP. VIII.—THE ADJECTIVE, ADVERB, CONJUNCTION, AND INTERJECTION.

154.—The adjective in Luchuan, as in Japanese and Korean, is verbal in its nature,—a sort of intransitive verb in fact, which admits of conjugation throughout most of the ordinary moods and tenses, besides possessing a few peculiar inflections of its own.

155.—CONJUGATION OF TYPICAL LUCHUAN ADJECTIVE *Tūsang*, "DISTANT," WITH CORRESPONDING JAPANESE WORD *Tōi*, FOR THE SAKE OF COMPARISON :—

		Luchuan.	Classic Jap.	Modern Jap.
Stem		*tū*	*tō*	*tō*
Adverbial form		*tūku*	*tōku*	*tōku* or *tō*
Do. Isolated		*tūkō*	*tōku wa*	*tōku wa*
Abstract Noun		*tūsa*	*tōsa*	*tōsa*
Causal Form		*tūsanu*	*tōmi*	(wanting)
Present Tense	Conclusive	*tūsang*	*tōshi*	*tōi*
	Attributive	*tūsaru*	*tōki*	
	Apocopated	*tūsa'*	(wanting)	(wanting)
	Interrogative	*tūsami?*	(")	(")
	Verbal Noun	*tūsasi*	(")	(")
Past Tense	Conclusive	*tūsatang*	*tōkariki*	*tōkatta*
	Attributive	*tūsataru*	*tōkarishi*	
	Apocopated	*tūsata'*	(wanting)	(wanting)
	Interrogative	*tūsatī?*	(")	(")
	Verbal Noun	*tūsatasi*	(")	(")

	Luchuan.	Classic Jap.	Modern Jap.
Probable Past	*tūsatarung*	*tōkariken*	*tōkattarō*
Future	*tūsaru hazi*	*tōkaran*	*tōkarō*
Contingent	*tūsaidungsē*	(wanting)	(wanting)
Hypoth. Pres.	*tūsarā*	*tōkuba*	*tōkereba*
Hypoth. Past	*tūsatarā*	*tōkariseba*	*tōkattara(ba)*
Concessive	*tūsatang-tēng*	*tōkeredomo*	*tōkeredo(mo)*
Do. Periphr.	*tūsa ndi iching*	*tōshi to iedomo*	*tōi to itte mo*

Adjective stems may terminate in any vowel, short or long, thus: *aka-sang*, "red;" *fē-sang*, "quick;" *fī-sang*, "cold;" *wīruki-sang*, "amusing;" *shiru-sang*, "white." Compare Jap. *akai*, *hayai*, the verb *hieru*, "to be cold," and *shiroi*, "white." *Wīrukisang* has no Jap. kindred; and it will be noticed that even in the case of some of those here identified, the traces of resemblance are not a little obscure.

156.—The Negative Conjugation of adjectives is obtained by combining the verb *nērang* (or *nēng*, see p. 110) with the Adverbial Form, the latter almost always in its Isolated State, thus:

			Class. Jap.	Modern Jap.
Present Tense	Concl. / Attrib.	*tūkō nērang*	*tōkarazu* / *tōkaranu*	*tōku nai*
	Interrog.	*tūkō nērani?*	(wanting)	(wanting)

and so on through the other moods and tenses.

The Honorific conjugation is *tūsa yabīng*, etc.

Both the agreements with Japanese and the divergences are interesting. The Stem serves in both languages to form com-

pounds; but its use in Luchuan is more extensive than in the sister tongue, which almost restricts such compounds to proper names and specific expressions, as *Ō-yama*, "Big Mountain" (used only as the name of a special mountain, like Ben Mor, Mont Blanc, etc., in our European languages); *shiro-kane*, "white metal," i. e. "silver." In Luchuan, on the contrary, *ufu-yama* may mean "*a* big mountain." Similarly *aka-hana*, "a red flower;" *shiro-bana*, "a white flower," where Japanese idiom using the present tense, would say *akai hana*, *shiroi hana*, etc. Some such Luchuan compounds assume the *nigori*, while others do not:—there is no rule.

The use of the Adverbial Form in the two languages diverges only in so far as Luchuan leans strongly towards the Isolated State of that form, more especially in negative phrases, as already indicated. Thus, where Jap. says *tōku nai* (rarely *tōku wa nai* for the sake of special emphasis), Luch. almost invariably has *tūkō nērang*. Numerous examples will be found in the phrases and stories appended to this Essay.

The Abstract Noun in *sa* (not to be compounded with the Verbal Nouns in *sasi* and *satasi*) seems to be less used in Luchuan than in Japanese. It exists, however, and possesses an Isolated State in *sā* according to the general rule for nouns (see p. 42). The tense inflections have doubtless been formed by the agglutination of various parts of the verb *ang*, "to be," to this Abstract Noun; thus *tūsang* for *tūsa ang*, lit. "distance is," hence "is distant." This explains why adjectives have but one past tense instead of three like verbs in general, *ang* itself having but the single past *atang*, as explained in ¶ 144. In Classical Japanese there exists a close affinity between the Abstract Noun and the Atttributive Form of the Present Tense, the latter being often employed for the former, as *nagaki* for *nagasa* in the sense of "length," which suggests the inference that—adjective and substantive not being clearly distinguished from each other in early times—the *sa* form may then itself have functioned as a true adjective. In Japanese, moreover, several of the tense-forms are obtained by agglutinating the verb "to be," not indeed to the Abstract Noun, but to the Adverbial Form; and similarly Luchuan makes its Negative Voice out of the Adverbial Form and the verb *nērang*, "not to be," as already explained. It is to be regretted that the rationale of the terminations of the Jap. present tense remains as obscure after comparison with Luchuan as it was before.

What, for want of a better name, we have ventured to call th Causal Form, is. employed in such phrases as the following, an occurs fairly frequently.

Atsisanu, chāng narang sa yā! (lit. Jap.) Atsukute nani mo naran sa yo! (Idiomatic Jap.) Atsukute shikata ga nai.	It is so hot, I don' know what to do.

Abui nu inchasanu, fisha Abumi ga mijikakute, ashi *nu dū-gurisha' kutu, ifē nubiti* ga kurushii kara, sukoshi nobashite *kwiri.* kurei.	Please lengthen the stirru a little, as it hurts m through being too short.

It will be noticed that in the literal interlinear translatio into Modern Japanese, we render this Luch. Causal Form i *nu* by the Jap. Gerund in *kute*, which, though of quite differen origin, has come to be employed mostly in a causal sense. Havin regard, however, to the frequent correspondence of Luch. *n* t Jap. *m*, there can be little doubt that these Luch. *nu* forms ar the surviving relatives of the long extinct *mi* forms known t us only through a limited number of examples in Classical Japanes poetry, where the idiom is helped out by the particle *wo* whe the metre requires another syllable, as *kaze samumi*, "owing to th coldness of the wind;" *miyako wo tōmi*, "owing to its distanc from the capital;" or as in the following little ode by Tsura yuki (first half of tenth century):

Aki no tsuki
Hikari sayakemi
Momiji-ba no
Otsuru kazu sae
Mie-wataru kana!

i. e., rendered as literally as possible, "Owing to the clear ligh of the autumn moon, oh! as I look across, I can actually count th falling leaves!"

The remaining adjective tense-forms call for no particula notice, being identical with those already set forth in th chapter on the verb. Conspicuous by their absence are th Gerund (more or less fully replaced, however, by the Causal Form in *nu*) and the Imperative, besides one or two forms of mino importance. It should be noticed that the so-called Verbal Noun of the present and past tenses of the adjective have neve

been met with in their function No. 1 (conf. p. 70), but only in No. II, that is, as replacing the Conclusive in the first of two clauses joined together by the postposition *ga*, thus:

Kāgē yutashasi ga.. (lit. Jap.) Kao-wa yoroshii ga	Her face is beautiful, and yet...
Fi chāshā-tāng duttu (lit. Jap.) Hi keshi-domo-mo zutto *ikirasatasi ga, akatsichi* sukunakatta ga, akatsuki *nai-gatā nē, nna chātang.* nari-gata ni-wa, mina kieta.	Though there were very few fire-men, the conflagration was all extinguished about dawn.

157.—Some adjectives have *sha* instead of *sa* in their terminations, e. g. *yutashang*, "good," making *yutashanu*, *yutasharu*, etc. The difference is unimportant, as *s* and *sh* freely interchange in this language; and not improbably some speakers might pronounce with an *s* what we happen only to have heard pronounced with an *sh*, and *vice versâ*.

158.—Among the crowd of adjectives, two—*bushan* and *gisang*—call for special mention, because utilised in the conjugation of verbs, the former to express desire (=Jap. *tai*), the latter appearance (=Jap....*sō da*).

The non-*Nigori*'ed form *fushang* is rare:—*Fushakō nērani?* "Don't you want it?" in which we recognise the Jap. words *Hoshiku wa nai ka?* though not a little disguised. For the Modern Jap. desiderative termination *tai*, see Aston, p. 164. Archaic Japanese used *hoshiki* as Luch. uses the kindred word *fushang*. Thus the early Jap. authors have *aramahoshiki*, "want to be;" *mimahoshiki*, "want to see," from *aru*, "to be," and *miru*, "to see," respectively,—forms which have entirely disappeared from the modern language, though the independent adjective *hoshii*, "desirous," is left (conf. Aston, p. 155). Japanese philologists talk of a desiderative suffix *mahoshiki*; but this has no real existence, the *ma* being really part and parcel of the preceding verb.—*Gisang* seems to have no Jap. kindred.

159.—Here are a few examples of the use of ***bushang*** and *gisang* :—

Chichi-bushang.	I want to hear.
Chichi-bushakō nerang.	I do not want to hear.
Nai-busharā.	If you wish to go.
Numi-bushakō nēng.	I don't want to drink.
Duku kazi fuchi-gikung nēng.	It doesn't look as if it would be very windy.
Achā tachu' kutu, yī tinchi ni nashi-bushaibīsā. (for *busha-yabī' sā*).	As I am starting to-morrow, I hope it will be fine weather.

Observe that in Luch., *bushang* is suffixed to the Indefinite Form (*i* form) of the verb, whereas *hoshiki* in Archaic Jap. requires before it the "Negative Base" (*a* form, in this special case *ma* form). We do not quite understand on what grounds Mr. Aston omits this *ma* form at the bottom of his p. 168, and also in the paradigm on p. 172 (conf. also his p. 155, s. v. *ahoshiki*).

Nū tītsing nukutōru (lit. Jap.) Nani hitotsu-mo nokotte-iru *munō nērangtē-gisang.* mono-wa nakatta-sō-da.	It turned out that there was not a single thing of any kind left.
" *Unu nusudu nu sē-chi* (lit Jap.) Sono nusu-bito no sai-chi, *nu duttu umussa'* " *ndi ichi,* no zutto omoshiroi " to itte, *yuruchē-gisang.* yurushita-sō-da.	He is said to have pardoned the thief, alleging as his reason the fellow's extreme cleverness.
Acha ngkai huni (lit. Jap.) Ashita ye fune *njashusē nudēi-gisa* dasu-koto-wa nobi-sō *yabīng.* de gozaimasu.	It would seem that the departure of the ship is put off till to-morrow.

The ē inflection to which *gisang* is mostly suffixed, coincides with the Isolated State of the Gerund in the Positive Voice, and with an inflection modelled on the same in the Negative Voice, but

which has not been otherwise met with. Thus *yuruchē*, *nērangtē* in the first two of the preceding examples, are derived respectively from *yurushung*, "to forgive," and *nērang*, "not to be." This construction gives a past sense, corresponding to Jap. .....*ta sō da*. In the third example, to which no parallels have come under our notice, an *i* is agglutinated to the Isolated Gerund form (*nudē*, from *nubung*, lit. "to be in a state of put-offedness," Jap. *nobiru*), apparently in order to render the sense of the present tense, which is effected in Jap. by suffixing *sō da* to the Indefinite Form of the verb,—here *nobi-sō da*. The divergence of Luch. from Jap. idiom is here striking, and the origin of the Luch. forms has not yet been ascertained. Even nouns, it would seem, admit of the *ē* inflection, as *anē* from *ang*, "thus."

160.—A few adjectives have been met with which are alike irregular and defective. *Ōrū*, "blue" or "green," has but one other form, *ōttēng*. The two divide the whole work between them, but on what principle is not clear :—

Ōrū-bana.	A blue flower.
Kunu hanā ōrū.	This flower is blue.
Ōrū arang.	It is not blue.
Ottēng natang.	It has become blue.

May we assume a connection between *ōrū* and Jap. *aoi*, "blue" or "green," notwithstanding their outward dissimilarity? The Luch. *rū* is here probably a mere termination; so is Jap. *i*. We know, too, that the Jap. diphthong *au* is often represented in Luch. by *ō*, and we infer that *ao* might also be so represented.

Mattēng, "round," has no other form except *mattēnō*, denoting the Isolated State :—

Mattēng shōng.
(lit. Jap.) Marui shite iru. } It is round.

Mattēnō nērang.
(lit. Jap.) Maruku-wa nai. } It is not round.

One may also say *marukō nērang*, borrowing help from the synonymous adjective *marusang*. Luchuan *mattēng*, "round,' reminds us of Jap. *mattaki*, "complete" and *mattaku*, "quite," the ideas of roundness and completeness naturally passing into each other. Indeed, modern Japanese often expresses the sense of completeness by the use of the word *marui*, "round," as *maru-yake*, "totally destroyed by fire;" *maru de*, "quite."

Similar to *mattēng* are *datēng*, "large," and *kūtēng*, "small." (These words have no Jap. kin.)

Irregular in a different way is *yī*, "good," with no other form but the Adverbial Form *yū*. Perhaps these are borrowed from modern colloq. Jap. *ii* and *yō* respectively.

161.—A far more important irregular and defective adjective is *gutōru*, "like," "similar," which possesses no other mood or tense than the Attributive Present here given. An irregular stem-form, *gutu* (Isolated State *gutō*), partly supplies its deficiencies (conf. ¶ 69):—

Kung gutōru sung. (lit. Jap.) Kono gotoki son.	Such a loss as this.
Kūbā ndē nu gutu sshi (lit. Jap.) Kumo nado no gotoku shite *tatsikatōta' kutu.* (?) kara.	As he sprawled like a spider.

Gutōru is doubtless connected with Classical Jap. *gotoki*, which also is defective. The way of construing the word in the two languages differs however; and in Modern Colloquial Jap., *gotoki* is no longer used. The Jap. equivalents of the above expressions would be:—

Class.	*Kaku no gotoki son.*
Colloq.	*Konna son.*
Class.	*Kumo no gotoku*
Colloq.	*Kumo no yō ni*

Tatsikatōta' (Present. *tatsikatōyung*) has no Japanese equivalent, but it signifies "to sprawl."

With a negative verb, *gutu* means "without," as *Harāng gutu tatchang*, "He has gone away without paying."

162.—Luchuan often uses a noun or a verb where European idiom would require an adjective. In this it but agrees with Japanese and other Far-Eastern languages generally, thus :—

chura-gī, lit. "beauty tree," i.e. "a beautiful tree."

Gi is the *Nigori*'ed form of *kī*, "tree" (Jap. *ki*). *Chura* suggests the Class. Jap. *keura* or *kiyoraka*, which means "pure," "lovely," "charming" (the German *hold* best renders it). Luchuan *chura* is constantly heard in the expression *chura-kāgī*, lit. "a pretty face," i. e. "a pretty girl."

ya na kagī, "an ugly face," "an ugly woman."
ya na din-chi, "bad weather."

Ya na is doubtless the same as the Jap. *iya na*, "disagreable." The *Nigori*'ing of *tin-chi* (Jap. *ten-ki*), "weather," is peculiar to Luchuan. *Na* is comparatively rare in Luch., which sometimes has the more original *ni aru*, as *sizika ni at tukuru*, "a quiet place," and most frequently the postposition *nu*, as in the next examples.

kūteng nu kuni, "a small country."
iru-iru nu munu, "various things."

The Colloquial Japanese equivalents would be *chiisa na kuni*, *iro'n na mono*.

wikiga nu uya, "the male parent," i.e. "father."
chi nu chichōru fūkū-ning, } a sharp-witted servant.
(lit. Jap.) ki no kiite-iru hōkō-nin }

Notwithstanding the wide divergence from European idiom, this division of our subject is so simple to specialists that we would only invite them to compare the more detailed account given of Japanese "Quasi-Adjectives" in ¶¶ 196 *et seq.* of the "Colloq. Jap. Handbook."

163.—Luchuan, like all Far-Eastern languages, lacks special forms for what European grammarians term "the Comparison of Adjectives," and for the most part avoids

all such idioms. When, however, a comparison must perforce be made, it is managed by means of the word *yakā* (Aggregated Form, *yakang*), "than," thus:—

Kuri yakā, arē mashi. (lit. Jap.) Kore yori-wa, are wa mashi	That one is better than this, *more lit.* This than as for, that as for, preferable [is].
Kazi fī-jī yakang sizika y'ati. (lit. Jap.) Kaze hei-zei yori-mo shizuka de atte	There being even less wind than usual.

There is no connection between the Luch. term for "than" and its Jap. equivalent *yori*, though the two correspond closely in sense. All that can be safely said is that *yakā* must be an Isolated Form, of which the corresponding Plain Form would be *yaka*. This is sufficiently proved by the short *a* of the Aggregated Form *yakang*. For this reason we render *yakā* into Japanese not by *yori*, but by *yori wa*.

For the whole subject of the comparison of adjectives, see ¶ ¶ 211, *et seq.*, of the "Colloq. Jap. Handbook."

164.—The word *mashi*, given in the last example but one, is much more extensively used than in Japanese:—

Ichusē mashi. (lit. Jap.) Iku-wa mashi	It will be better to go, *more lit.*, To go is preferable.
Mashē arani? (lit. Jap.) Mashi-wa aranu-ka?	Won't it be best?

In idiomatic Jap. these sentences would run quite differently, viz. *Iku hō ga ii*, and *Ii ja nai ka?* The very common Jap. idiom *hō ga ii* is always rendered in Luch. by *mashi*. *Mashē*, as we need scarcely point out to the reader, is an Isolated Form.

165.—A sort of superlative is obtained by prefixing *duttu* or *dūdu*, "very," "quite," hence with a negative verb "not at all."—

Duttu takasang. "It is very dear."
Urē duttu wakarang. "I don't understand that at all."
Wanne dūdu saki sichōng. } I am very fond
(lit. Jap.) Ware-wa zutto sake suite-iru } of liquor.

Jap. *zutto*, which we have used in the literal translation, signifies "straight on," "right ahead." All such sentences are rendered in idiomatic Japanese quite differently. The three given above would be

Tai-hen ni takai.

Sore wa sukoshi mo wakaranai.

Watakushi wa, tai-hen ni sake ga suki.

ADVERBS.

166.—The adverbial form of the adjective serves to render most European Adverbs of Manner, as *tūku*, "distantly;" *fēku*, "quickly." Remark, however, that as this form accompanies verbs in general—even such as "to become," "to seem," "to sound," which European languages construe with adjectives—the *ku* form must be translated either by an adverb or by an adjective according to circumstances.

A similar observation applies to Japanese and Korean.

Herewith some examples:—

Ami nu uhōku huti. } Raining hard, *more lit.*
(lit. Jap.) Ame no ōku futte } Rain falling greatly.

Nā tuching usiku natō' kutu. } Because it is
(lit. Jap.) Mō toki-mo osoku natte-iru kara } already late.

More lit. Because the time too has already become slow.

Chiū-ya duttu atsiku (lit. Jap.) Kyō wa zutto atsuku *natōyabīng.* natte-iru de gozaimasu	It has got very hot to-day.

167.—The only exception to the above rule is offered by the verb "to be," which is construed, not with the Adverbial Form, but with the Abstract Noun in *sa*. We have already seen that *tūsang* probably stands for *tūsa ang*.

The polite equivalent of *ang*, "to be," viz. *yabīng*, shows the same construction :—

Sidasha yabīng. (lit. Jap.) Suzushii de gozaimasu	It is cool.
Wīrukisa yabītang. (lit. Jap.) Omoshiroi de gozaimashita	It was amusing.

Such contractions as *fēsēbīng*, for *fēsa yabīng*, are frequent.

In the subject-matter of this paragraph, Luchuan is peculiar; for Japanese makes no such exception of the substantive verb, nor ever did so even in early times, as is evidenced by the use of *aru*, "to be," with the Adverbial Form to make up the adjective conjugation. The examples in the text would run thus in idiomatic Japanese,—*Suzushiū gozaimasu, Omoshirō gozaimashita, O hayō gozaimasu.*

168.—Many other Luchuan words answering to our adverbs are really nouns. Such are *huma*, "here;" *shicha*, "below;" *nama*, "now;" *chiū*, "to-day;" *sigu*,

"forthwith;" *ang*, "thus;" *mā?* "where?" etc., etc. Several of these possess the Isolated State and admit post-positions after them, like nouns in general, thus:

kuma, "here"; *kumā*, "as for here"; *kuma ngkai*, "hither,"

mā? "where?" *mā ngkai?* "whither?" *mā kara?* "whence?"

169.—Parts of the verb, especially gerunds, sometimes correspond to our Adverbs. *Kētē*, the Luchuan for "contrariwise," is an instance, it being really the Isolated State of *kēti*, a gerund regularly obtained from *kēyung*, itself a verb properly meaning "to return."

The Jap. *kaette*, which has the same meaning, corresponds to Luch. *kētē*, except in so far as it is Plain, not Isolated.

170.—Certain reduplicated words are employed adverbially. Such are *yasi-yasi*, "easily;" *zing-zing*, "gradually" (Jap. *dan-dan*, the Chinese 段 *tuan*, lit. "section," hence "step"). By an easy transition we pass to such onomatopoetic adverbs as *sari-zari* descriptive of spick and spanness, *kong-kong* which imitates the gurgling sound made in drinking, *tson* denoting the appearance of tears trickling down, etc., etc.

171.—Furthermore there exist numerous compounds and Adverbial Phrases, such as *nama-sachi*, lit. "now before," i. e. "recently;" *chā shi?*, lit. "what by?" i. e. "how?" *ang shi*, lit. "thus doing," i. e. "thus."

The spirit of all this is in accord with Japanese, thoug the actual words differ in a curiously large number of instances,—

not only the onomatopes which would be easily accounted for, but even some of the terms for the clearest and most fundamental ideas. Compare, for instance,

Luch.	Jap.	
ama	*asuko*, *soko*	"there"
kuma	*koko*	"here"
mā?	*doko?* (class. *idzuko*)	"where?"
nama	*ima*	"now"
nā	*mō*	"already"
ifē or *ufē*	*sukoshi*	"little," "slightly"
majūng	*tomo ni*, *is-sho*	"together"
yēnē / *manē*	*aruiwa*	"in some cases," "perhaps"
ang	*kō*	"thus"
chā shi?	*dō* (*shite*)?	"how?"

Doubtless in some even of these, correspondences may be traced. *Ma* means "space" in early Japanese, while *ko* means "place." A comparison of such words as *kuma* and *koko*, *nama* and *ima*, etc., would therefore seem to show the consistent retention of the former by Luchuan and the general retention of the latter by Japanese, a noteworthy point being that Japanese singles out an idea denoting time to be represented by the help of the term signifying "space" (*ima*, which means "now"). We have given *ang* and *kō* in the above list as respectively the Luch. and the Jap. word for "thus." There are, however, others. Bearing in mind the existence of three words for "this" and "that," according to degrees of remoteness, viz.

Luch.	Jap.	
kunu	*kono*	"this"
unu	*sono*	"that" (nearer)
anu	*ano*	"that" (further)

it would be natural to expect three corresponding adverbs for "thus;" and such accordingly we find in Japanese. Luchuan has only two, and what is stranger still, inverts their use, thus:

Luch.	Jap.	
ang	*kō*	"thus" (in this way)
(wanting)	*sō*	"thus" (in that way)
kang	*ā*	do. do.

We must remember, however, that Classical Japanese possessed a fourth pronoun *kano*, meaning "that" (distant), to which the Luchuan *kang* may be related.

Many other words corresponding to our adverbs are identical, or at least closely related, in the two languages, for instance,

Luch.	Jap.	
mata	*mata*	"again"
māda	*mada*	"not yet"
kannazi	*kanarazu*	"positively"
itsi?	*itsu?*	"when?"

172.—"Yes" is *ū!* in Luchuan; "no" is *ī!* both being of the nature of interjections.

Extremely ancient ones, *ō*, the Jap. equivalent of Luch. *ū*, being found in the earliest Shintō liturgies and never since, while *ī*, "no," finds its Jap. kith and kin in such Archaic and Classical words as *ina*, "no;" *inamu*, "to deny;" *iyagaru*, "to dislike;" *iyashiki*, "despicable."

Ang dēbiru, lit. "it is thus," and *ayabirang*, "there is not," are polite periphrases in common use for the expression of assent and dissent respectively.

Conf. Jap. *sayō de gozaimasu*, "that is so," and *sō ja nai*," that is not so."

173.—By putting together the gist of the six preceding paragraphs, it will be seen that Adverbs form no special category in this language, their functions being taken over by other parts of speech.

Conjunctions.

174.—A similar remark applies to Conjunctions in all Far-Eastern languages. Some of the words translated by our Conjunctions are nouns pure and simple, for instance, *tukuru*, "where," properly "place;" *tuchi*, "when," properly "time;" *bā*, "just when" (slightly more precise than *tuchi*), properly "occasion."

Tukuru and *tuchi* are respectively *tokoro* and *toki* in Japanese. *Bā* does not there function as a conjunction, though the cognate substantive *ba-ai*, or *bayai*, exists.

175.—Some of the words equivalent to European Conjunctions have already figured in our list of postpositions (Chap. V). Such are *kutu*, "because;" *nakai*, "whereas;" *ndi*, "that." In other cases again verbal inflections come to the rescue, the Hypothetical Mood replacing our "if," the Concessive replacing our "although" or "but," and the Gerund replacing our "and" in the correlation of two verbs. Two substantives connected by "and" in English are in Luchuan simply placed side by side, as *wikiga winagu*, "men and women."

Compare some of the observations on the verb in Chap. VII, especially ¶¶ 117, 119, and 120; also the account given of Japanese Conjunctions in the "Colloq. Jap. Handbook," ¶¶ 389–391.

Interjections.

176.—Such exclamations as *ā!* "ah!" and *yyā!* "alas!" are self-explanatory. *Ū*, "yes," and *ī*, "no," have already been treated of in ¶ 172, while others have appeared in Chapter V under the heading of Postpositions. Such are *dō* (¶ 63), *nā* (¶ 71), and *yā* (¶ 83). There is a marked tendency in the languages of this class—Luchuan, Japanese, Korean—to employ final expletives for the purpose of adding emphasis to the expression.

CHAPTER IX.—SYNTAX.

177.—Construction—the order of words in the sentence—follows the same unalterable rule as in Japanese, Korean, and the Altaic languages generally, that is to say, that every qualifying word must precede the word it qualifies, every dependent clause must precede the principal clause, and the chief verb round off the entire sentence, which is often of great length and complexity.

178.—Negation is managed entirely by means of negative inflections of the verb and adjective, as in Japanese.

The extremely important subject of syntax (including negation) will be found treated in the "Colloq. Jap. Handbook," Chap. XII.

179.—Luchuan differs from Modern Japanese in its treatment both of the Nominative and Accusative. It has no special Accusative particle answering to Japanese *wo*. It simply leaves the accusative relation to the mind, as we do in English, without any grammatical apparatus to denote it, for instance,

Mishi kanung (Jap. *meshi wo kuu*), "to eat rice." Sometimes the accusative word is put in the Isolated State; but this is done only for the sake of emphasis. It is accordingly more common in negative than in positive phrases, thus :

Sakē sikang. (lit. Jap.) Sake wa, sukanu	I don't like rice-beer (idiomatic Jap. *Sake wa kirai*).

Conf. beginning of Chap. V of this Essay, and ¶ 130 of the "Colloq. Jap. Handbook."

With regard to the Nominative relation, which Modern Colloquial Japanese mostly indicates by means of the postposition *ga* (originally a sign not of the Nominative, but of the Genitive), Luchuan offers a choice between three modes of expression. Either the subject appears alone without any particle, as so frequently in Classical Japanese, thus forming a true nominative to the verb; or secondly, the genitive particle *nu* (=Jap. *no*) is suffixed, also as in Classical Japanese; while thirdly, the particle *ga* may be used, as in Colloquial Japanese. Thus,

Tīda agatōng *Tīda nu agatōng* *Tīda ga agatōng*	The sun has risen

are all equally admissible. The first two are, however, more usual than the third. In all three cases the verb appears normally in the Conclusive Form.

Differing herein from Classical Japanese, where the Conclusive Form can follow only on the true Nominative, the Genitive-Nominative requiring the verb in the Attributive Form. In Colloquial Japanese, which does not distinguish the Conclusive from the Attributive, no such question of "government" arises.

180.—The form of the predicative verb is affected by considerations that have been set forth at length on pp. 66 *et seq.*, reference to which will show that the "Conclusive," which is the predicative form proper, gives way to other forms in certain cases requiring a different "government." The pages in which this subject is treated should be carefully studied, as it is the most important, as well as the most difficult, part of Luchuan Syntax.

Luchuan herein carries out with greater elaborateness a system which existed in Classical Japanese, but has dropped out of the Modern spoken language of Japan.

INTERROGATION.

181.—Interrogation is managed partly by means of special inflections of the verb and adjective, partly by the help of particles, partly by a mixture of the two methods.

The complications of Luchuan grammar in this particular afford a curious contrast to the simplicity of Japanese, where the interrogative mode of speech is always indicated by the particle *ka* placed after the verb, *ka* being omissible at pleasure when the sentence contains any other interrogative word, such as "who?" or "when?" (See "Colloq. Jap. Handbook," ¶ 95.) A glimpse of possible earlier complications in Japanese is given by the existence of the particle *ya*, which was used concurrently with *ka* during classical times. There is also a classical particle *ani*, which, placed "at the beginning of an interrogative clause, shows that a negative reply is expected" ("Aston," p. 135), and which reminds us strongly of the negative interrogative inflection of Luchuan verbs in the present tense,—*turani*, *nērani*, etc.,—and also of one of the negative particles in Korean. This *ani* has altogether vanished from Colloquial Japanese.

182.—The following is a synopsis of the Interrogative modes of speech:

I. Nouns—using that word in the wide sense required by Luchuan grammar, so as to include pronouns, and even certain numerals and adverbs—are made Interrogative by a change of termination, as

Positive.		Interrogative.	
ŋji,	a thorn;	*ŋjī?*	a thorn?
tō-nu-ching,	maize;	*tō-nu-chinui?*	maize?

The rules for these changes will be found on p. 41. Compare also pp. 42–3.

II. The present and past indicative tenses of verbs and adjectives have Interrogative Forms, ending in *mi*, *tī*,

or *ni*, according to fixed rule (see pp. 66, 85, 86, and 95). These afford the means of Interrogation which is in most constant use. Here are a few examples :—

Mashē arani? (lit. Jap.) Mashi-wa aranu ka?	Isn't it better?
U mi-kaki mishābitī? (lit. Jap.) O me-gake nasatta ka?	Did you see it?
Imenshōrangtī? (Jap.) Irassharanakatta ka?	Wasn't he at home?
Ang y'ayalīmi? (Jap.) Sō de gozaimasu ka?	Is that so?
Tabakung mutchōmi? (lit. Jap.) Tabako-mo motte-iru ka?	Have you any tobacco?
Unjō hunē-i shi-mishēmi? (lit. Jap.) Anata-wa, funa-yoi shi-nasaru ka?	Do you get seasick?
Chichasami? (Jap.) Chikai ka?	Is it near? *or* Is it the nearer of the two?

III. Definite questions respecting the future are asked by means of the Interrogative form of the Present Tense. When, however, there is any hesitation or uncertainty, a compound idiom is used, with the verb or adjective in one of the forms illustrated in the following examples. This idiom includes the Interrogative particle *ga* (equivalent to Japanese *ka*) and a special form in *īra* with which the verbs *shung*, "to do," and the substantive verbs *ayabīng* and *wuyabīng*, "to be" (Honor.), are furnished.

Notice the distinction between the assertive Futures *shabira*, *ayabira* (with short *i*), and the interrogative Futures *shabīra*, *ayabīra*, (with long *ī*).

What may conveniently be termed the Future Past Interrogative is denoted by a similar idiom in which *ītara* is the termination. *Shabīra*, *shabītara*, *ayabīra*, and *ayabītara* (less often *wuyabīra*, *wuyabītara*), are thus the symbols of this mode of speech, which may be literally rendered in Japanese by...*mashō ka* and...*mashitarō ka*,—less satisfactorily in English by translations varying according to the requirements of each case :—

Tui ga shabīra ? (Jap.) Torimashō ka ?	Shall I take it ?
Yubashi ga shabīra ? (Jap.) Yobasemashō ka ?	Shall I have him called ?
Nā kakiōrang ga ayabīra ? (Jap.) Mō ma ni aimasumai ka ?	Do you think we shan't be in time ?
Wīrikisha ga ayabītara ? (Jap.) Omoshirō gozaimashitarō ka ?	Was it amusing ? (*more lit.* May it have been amusing ?)
U waka mishē ga shabīra ? (Jap.) O wakari nasaimashitarō ka ?	Do you understand ? (*more lit.* Have you perhaps deigned to understand ?)
Nati ga wuyabīra ? (Jap.) Dekite arimasu ka ?	Is it [perhaps] ready ?

Somewhat analogous, though not identical, are such expressions as the following, which are less used and have a more Japanese ring about them :—

Itsi nu bashu nu chu (Jap.) Itsugoro no hito *ga yatara* (*shiriyabirangsi ga*) de atta ka (shirimasen ga.....)	(I know not) at what epoch the man lived, *i. e.* Once upon a time a man..
Ama ga y'ara, kuma ga y'ara. (Jap.) Asuko yara, koko yara	Whether there or here.

IV. The Interrogative inflections are often replaced by the Interrogative particle *ga*, suffixed in the case of verbs to the Apocopated Form, and usually strengthened by the addition of the emphatic particle *yā*. This fourth method of marking interrogation is resorted to chiefly when the clause already contains some such interrogative word as "who?" "which?" "how?" etc:—

Chā shu' ga? (lit. Jap.) Nani suru ka?	What shall we do? (*Idiom. Jap.* Dō shimashō? or Shiyō ga nai.)
Dzirō mashi ga? (lit. Jap.) Dochi mashi ka?	Which is the best? (*Idiom. Jap.* Dochi ga ii?)

More politely, *Dzirō mashi y'amishē' ga?* (or *Dzirō mashi y'amishēbī' ga?*)

Kumā, nū ndi yut tukuru ga yā? (Jap.) Koko wa, nan to iu tokoro ka ne?	What is this place called?
Mā ngkai imenshēbī' ga? (Jap.) Doko ye irassharu ka?	Where are you going?
Chang gutōru tukuru y'a' ga? (lit. Jap.) Nani gotoki tokoro de aru ka?	What sort of place is it?
Ashi ndē yamachē wurang ga yā? (lit. Jap.) Ashi nado itamete-wa aranu ka ne?	Hasn't it hurt its foot or something?
Yutasha' ga yā? (Jap.) Yoroshii ka ne?	Is it all right?

An otherwise anomalous form in *tē* is probably best referred to this heading, thus:

Kurē, nū shāi tsukutē' ga? (lit Jap.) Kore-wa, nan de tsukutte-aru ka?	What is this made of?

There is no doubt as to the meaning of the sentence, and we think ourselves justified in explaining *tsukutē'* as a contraction of *tsukuti a'* (.."is made," *a'* being the Apocopated Form of *ang*, "to be"), and we therefore write it *tsukutē'* (with an apostrophe).

For the origination of *ē* from *i* + *a* both in Japanese and Luchuan, see ¶¶ 17 and 41. The present instance and those there quoted help to support each other.

V. Very rarely Interrogation is marked by *nā*, suffixed to nouns or to the conclusive form of verbs, as

Ari nā? (Jap.) Are ka?	That one?
Ichung nā? (Jap.) Iku ka?	Are you going away?
Ichang nā? (Jap.) Itta ka?	Has he gone away?

What may be the special shade conveyed by this fifth form of Interrogation, we cannot say.

183.—Honorific expressions are not, in Far-Eastern tongues, as they are in Europe, mere occasional flowers of rhetoric. They enter more or less into every sentence and assume grammatical importance, more especially by taking the place of personal pronouns, and by influencing the forms of verbs.

Conf. "Colloq. Japanese Handbook," Chap. XI.

The Luchuan Honorific conjugations of verbs have been treated of on pp. 101 *et seq.* The following is a very brief synopsis of Honorific modes of speech generally in this language:—

I. The prefixes *u*, *gu*, and *mi*, which signify literally "honourable" or "august," are almost always preferred to the personal pronouns in addressing a superior or even an equal. Thus *u byō-chi*, "your illness;" *mi fisha*, "your leg,"—also "his [or her] illness," "his [or her] leg," if a third personage superior in rank to either speaker is alluded to.

II. The Honorific verbal conjugation in *yabīng*, equivalent to *masu* of the Japanese, is often intermixed with the

LUCHUAN.	JAPANESE.	ENGLISH.
Chiū-ya duttu atsisa yabīng yā !	Kyō wa, o atsū gozaimasu.	How hot it is to-day !
Wēsi-mishōri.	O yasumi nasai.	Good night.
Nindi.	(Ditto.)	(Ditto to an inferior.)
Kuma ngkai menshōri.	Koko ye oide nasai.	Please come here.
Menshēbirē.	Oide nasai.	(Ditto.)
Nā yutasha yabīng.	Mō yoroshiū gozaimasu.	All right, *or* I don't want any more, *or* That is enough.
Nā yutashang.	Mō yoroshii.	(Ditto less polite.)
Y'asi ga...	Desu ga...	Yes, but... *or* Nevertheless.
Yāshiku nayabiti.	O naka ga sukimashita.	I am hungry.
Nūdī nu kākiti.	Nodo ga kawaita.	I am thirsty.
Ichusē mashi.	Iku hō ga ii.	It will be best to go.
Ikangsē mashi.	Ikanai hō ga ii.	It will be best not to go.
Kunēda ww' atchi mishēbitī ?	Senjitsu wa go kigen yō gozaimashita.	*Lit.* Did you deign to walk the other day ? (Used as a polite greeting to a person whom one met a few days before.)

LUCHUAN.	JAPANESE.	ENGLISH.
Mutsikashī mung.	Rikō na mono.	A clever fellow.
Tīda nu agatōng.	Hi ga agatta.	The sun has risen.
U chichū nu agatōng.	Tsuki ga agatta.	The moon has risen.
Dzirō mashi ga?	Dochi ga ii?	Which are the best?
Dzirō mashi y'amishē' ga?	Dochi ga yoroshiū gozaimasu?	(Ditto more polite.)
Dzirō mashi y'amishēbī' ga?	(Ditto.)	(Ditto still more polite.)
Iradi ī-mishōri.	O suki no wo o tori nasai.	Choose whichever you prefer.
Hurō mā ga?	Benjo wa dochira?	Where is the W. C.?
Yā-burō, mā y'ayabī' ga yā?	Benjo wa, doko de gozaimasu ka?	(Ditto polite.)
Sukkwē shabitang.	Komarimashita.	I am in a quandary.
Sukkwēchang.	Komatta.	(Ditto less polite.)
Yinu mung.	Onaji koto.	The same thing.
Yinu tchu.	Onaji hito.	The same person.
U cha ushagari.	O cha o agari nasai.	Please take a cup of tea.
Chā numi.	O cha o agari.	(Ditto to an inferior.)
U chā ushagarani?	O cha agarimasen ka?	Won't you take a cup of tea?
Chā numani?	(Ditto.)	(Ditto to an inferior.)

"To Go Out."	Luchuan.	Japanese 2nd Conjugation. Classical.	Modern.
Conclusive	*njiyung* or *njīng*	*idzu*	*deru*
Attributive	*njiyuru* or *njīru*	*idzuru*	
Apocopated	*njiyu'* or *njī'*	(wanting)	
Interrogative	*njiyumi* or *njīmi*		
Verbal Noun	*njiyusi* or *njīsi*		
Koso Form	(wanting)	*idzure*	
Negative Pres.	*njirang*	*idenu*	*den(ai)*

"To Fall."	Luchuan.	Japanese 3rd Conjugation. Classical.	Modern.
Conclusive	*utīng*	*otsu*	*ochiru*
Attributive	*utīru*	*otsuru*	
Apocopated	*utī'*	(wanting)	
Interrogative	*utīmi*		
Verbal Noun	*utīsi*		
Koso Form	(wanting)	*otsure*	
Negative Pres.	*utirang*	*ochinu*	*ochin(ai)*

"To See."	Luchuan.	Japanese 4th Conjugation.* Classical.	Modern.
Conclusive	*nūng*	*miru*	*miru*
Attributive	*nūru*		
Apocopated	*nū'*	(wanting)	
Interrogative	*nūmi*		
Verbal Noun	*nūsi*		
Koso Form	(wanting)	*mire*	
Negative Pres.	*mīrang*	*minu*	*min(ai)*

Of the various remarks which the above paradigms suggest, the most obvious is the possession by Classical Japanese of an

* Aston (pp. 98, *et seq.*) makes a single conjugation—the 2nd—out of our 2nd and 3rd. Our fourth conjugation (Aston's 3rd) comprises only the following verbs:—*hiru*, "to dry;" *hiru*, "to winnow;" *hiru*, "to sneeze;" *iru*, "to show;" *iru*, "to melt;" *iru*, "to dwell;" *keru*, "to kick;" *kiru*, "to clothe;" *miru*, "to see;" *niru* to "resemble;" *niru*, "to boil." In Colloquial, these all fall under our 3rd conj., excepting *keru*, which falls under the 2nd.

inflection absent from Luchuan,—what we have termed the "*Koso* Form," for the reason that it replaces the Conclusive at the end of any sentence containing the strongly emphatic particle *Koso* (conf. Aston*, pp. 97, 141, and 188, Rule II). Thus, to repeat the example already quoted on p. 74,

Yorozu no yamai wa, sake yori koso okore.	It is from strong drink alone that all diseases spring. (*Koso* Form *okore*, for Conclusive *okoru*.)

This inflection has been pretty well proved to be a specifically Japanese product, which fixed itself in use at the dawn of Japanese literature, say about A.D. 700, before which time *koso* had governed the verb and adjective in the Attributive Form, exactly as the particle *zo* has continued to do in the written language down to the present day.†

The *Koso* inflection seems to have survived in the Colloquial speech of the people to a late period of the Middle Ages. An attempt at its explanation is made by Mr. Aston (pp. 96-7); but the subject deserves further attention at the hands of Japanese specialists. Secondly, we notice the tendency of Japanese to confuse the Conclusive and Attributive Forms together, the Attributive alone surviving at the present day to do duty for both. Thirdly, we see that Luchuan inflects all verbs alike, though possessing more materials for the conjugation than Japanese; and fourthly, we are led to suspect that the differences between the various Japanese conjugations have arisen from these having retained, some more, some less, of the original structure.

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* What we call the *Koso* form, is denominated by Mr. Aston the "Perfect."

† See the "*Hari-bukuro*," one of a set of philological works issued in splendid *format* by the Imperial Household Department, in 1893. They are from the pen of Fujiwara-no-Masazumi, better known as Kamochi, one of the greatest scholars of the Tempō period, and author of the standard edition of the "*Manyōshū*," entitled "*Manyō Kogi*."

Putting the *Koso* Form aside, the Japanese 1st. Conj. has kept but a single form in the Present Tense of the Positive mood, viz. *toru*, which corresponds, letter for letter, to the Luchuan Apocopated Form *tuyu'*. The negative *toranu* is characterised, like Luchuan *turang*, by the vowel *a* that precedes the final nasal:—indeed the Japanese Negative and the Luchuan are practically identical. The 2nd Japanese Conjugation is richer than the 1st, having retained down to the end of the Classical period the distinction between Conclusive and Attributive, which is, however, obliterated in the Modern Colloquial speech by the merging of the Conclusive in the Attributive. Curiously enough, the single form of Modern Japanese agrees better with the Luchuan Attributive than does the older Classical form of the same, thus substantiating a surmise of Mr. Aston's to the effect that the so-called modern form many really have had a prior antiquity of its own. A marked peculiarity of the 2nd Conj. as compared with the 1st—an anomaly as compared with Luchuan—is encountered when we come to the formation of the Negative. As *toru*, of the 1st Conj., has the Neg. *toranu*, corresponding to Luch. *tuyung* (for *turung*) and *turang* respectively; so we should have expected *idzuru*, of the 2nd Conj., to make the Neg. *idzuranu*, or in the Modern Language *deranu*, conformably with the analogy of Luchuan *njiyung* (for *njirung*) and *njirang*. Instead of this, we find Classical *idenu*, Modern *den(ai)*. Similarly in the 3rd Conj., which resembles the 2nd in every point except that the stem here has *i* for *e*,—a distinction naturally unknown to Luchuan where Jap. *i* and *e* are alike represented by *i*. Similarly, too, in the 4th Conj., which is a cross between the 1st and the 3rd, as it resembles the 1st in having but a single form, *miru*, for Conclusive and Attributive, while in the Negative Present it has, not *miranu*, but *minu*, after the pattern of the 3rd Conj.

Two questions now arise, which are:—I. Has the distinction between the four Japanese conjugations subsisted from the earliest period of the language? and if not, then II. Which conjugation is the original one? The elaborate discussion of these questions contained in a footnote to pp. 98–99 of Mr. Aston's Grammar, dispenses us from entering into the whole argument afresh, though we may perhaps, be able to cast a little fresh light on it.* If then, from the internal evidence of Japanese

* Those who read the passage of Mr. Aston's work here indicated must, if they would avoid confusion of ideas, remember that he groups what we style the 2nd and 3rd conjugations under a single heading, by him called the 2nd conj., while our 4th conj., as already mentioned, is his 3rd.

alone, Mr. Aston was justified in assuming the original oneness of the Japanese conjugations, all the better assured may we feel of this fact when we find Luchuan pointing the same way. But the Luchuan evidence obliges us here to draw a distinction. Mr. Aston claims the 1st Conjugation as the original one; and this claim may be allowed to stand, if by "First Conjugaflon" be denoted that scheme of flection in which the Negative voice is characterised by the vowel *a*. On the other hand, this original "First Conjugation" would have included that bifurcation of the Conclusive and Attributive forms which now characterises only the 2nd and 3rd Conjugations. Two Japanese verbs, generally classed as irregular, remain to this day as relics of what seems to have once been the standard pattern of inflection,—the original "First Conjugation." We mean the verbs *shinuru*, "to die," and *inuru*, "to depart," which exhibit the following forms :—

Positive Present.	Negative Present.
* Conclusive *shinu, inu*	*shinanu* and *inanu* with characteristic *a*.
* Attributive *shinuru, inuru*	

The Honorific suffix *masu*, with alternative form *masuru*, and Negative *masen* (for *masanu*), approaches the same standard, as does also *suru*, "to do" (Classical Concl. *su*, Attrib. *suru*), its Negative *sen* apparently standing for *san*, as Luchuan has the regular Negative *sang*, and Japanese usage itself vacillating between such derivative forms as *serarenu* and *sarenu*, *sesasuru* and *sasuru*, etc. In fact here, as in many other languages, it is to the so-called irregular verbs that we must look for the surviving traces of an earlier rule now well-nigh overgrown and obliterated by later formations.

The total result—so far as the theory of the Japanese conjugations is concerned—of Mr. Aston's and the already mentioned native scholar Kamochi's researches into archaic Japanese, and our own into Luchuan, may be briefly resumed as follows :—

I. The "First Conjugation" is the original one, with leading forms modelled on those of *shinu*, *shinuru*, *shinanu*.

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* The two forms are now confused as to *function*, though they were kept apart in the earlier language.

II. The Second Conjugation is a derivative one, obtained by the agglutination of *eru* (or *uru*), "to get," to the stem,—*eru* itself having been inflected somewhat irregularly on account of its extreme shortness which sounded harsh. In a few cases, especially that of Passive Verbs, this use of *eru* was logical enough (*conf.* "Colloq. Jap. Handbook," ¶ 304); but the Japanese predilection for piling up suffixes caused *eru* to be added in hosts of other cases where no such necessity existed. Thus,

furu	"to touch"	became	*fureru*
kakuru	"to hide	"	*kakureru*
kanu	"to be unable"	"	*kaneru*
midaru	"to be confused"	"	*midareru*
osoru	"to fear"	"	*osoreru*
taru	"to drop"	"	*tareru*

In not a few cases, two verbs—one intransitive, the other transitive—were obtained from a single original "First Conjugation" form by agglutinating *aru* for the former, *eru* for the latter, as

kasanu	"to heap up"	*kasanaru*	*kasaneru.*
tasuku	"to save"	*tasukaru*	*tasukeru.*
todomu	"to stay"	*todomaru*	*todomeru.*

All this is no mere hypothesis, but susceptible of actual proof from the remains of the archaic literature contained in the "*Manyōshū*" and other ancient books, which have preserved the 1st Conjugation form of almost every non-Passive Verb now classed with the 2nd. Luchuan, though on the whole more conservative than Japanese, has been considerably affected in a similar manner. For instance, *wasiyung*, "to forget," corresponds letter for letter to Japanese *wasuru*, the original 1st Conjugation form of the verb now called *wasureru* and inflected according to the 2nd. But *hajimīng*, "to begin" (transitive), corresponds to the current *hajimeru* (2nd Conj.),—not to the obsolete older 1st Conjugation form *hajimu*. An additional remark requiring to be made is that the adoption by Luchuan, in many cases, of the lengthened form, originated no new departure in the conjugation. *Yyiyung*, "to get," the equivalent of Japanese *eru*, behaves quite regularly, making its Negative *yyirang* like any other verb belonging to the *r*-stem class, and so do all those derived from it by composition.

III. The process of transition whereby some few verbs emigrated from the 1st Conjugation to constitute the 3rd is not so clear; but possibly the 3rd and the 2nd are mere variants of one another. The fact that some did so remains, and the process is going on at the present day in the Tōkyō dialect, where

karu	"to borrow"	becomes	*kariru*.
taru	"to suffice"	"	*tariru*.

Similarly *ikiru*, "to live;" *koriru*, "to take warning;" *momijiru*, "to turn colour," (said of leaves in autumn), can be traced back to the earlier 1st Conjugation forms *iku*, *koru*, *momizu*.

IV. The dozen verbs constituting the 4th Conjugation are assumed by Mr. Aston to owe their peculiarities to their extreme shortness, which being inconvenient for conjugational purposes, was obviated by expansion,—thus *miru* for *mu*, "to see." That excessive shortness constitutes a *vera causa* for such changes, as well as for the dropping of whole classes of words, admits of no doubt, the Romance languages, as compared with Latin, exhibiting numerous instances of it. (*Conf.* what Diez, in the Introduction to his "Grammar of the Romance Languages," says concerning the fate of such Latin words as *res*, *vis*, *jus*, etc.) We think, however, that the case of the Japanese verb *miru*—at least of its Present Tense—admits of a simpler explanation. The Luchuan for "to see" is:—Conclusive *nūng*, Attributive *nūru*, which (neglecting the length of the vowel,—a proceeding for which some other instances give justification) corresponds letter for letter to Japanese Conclusive *mu*, Attributive *muru*. Now these very forms *mu* and *muru* survive in the Classical compound verb *kokoro-mu*, *kokoro-muru* (modern *kokoro-miru*), "to try," lit. "to heart-see.*" All that has apparently happened to the simple verb is that its Conclusive Form *mu* has been dropped because too short, and the Attributive *muru* retained instead, its first *u* having changed to *i* already in Classical times, as has happened to all verbs of the 3rd Conjugation in modern times. With this exception, *miru* follows the 3rd Conjugation, itself a derivative one. We hesitate to express any opinion with regard to the other verbs of the Fourth Conjugation,—*iru*, *hiru*, *kiru*, etc. Comparison with Luchuan is

* Perhaps *uramu* or *uramiru*, "to hate," might also be quoted in this context.

unfruitful in their case, some not existing at all in that language, while others appear to have suffered expansion like their Japanese representatives. A significant indication of the possible original inclusion of these verbs in the First Conjugation is, however, offered by the occurrence in the "*Manyōshū*" of such forms as *u* (= *wu*) for *wiru* "to dwell," and *fu* for *hiru*, "to dry." Kamochi also calls attention to the possible connection of the Archaic word *nasu*, so frequent in the early poetry, with *niru* (似) to resemble. Were this established, we should be on the way to postulating Conclusive *nu*, Attributive *nuru;* Neg. Present *nanu*, as the leading forms of *niru*, "to resemble," and thus capturing another deserter from the 1st Conjugation to the 4th.

SPECIMENS OF LUCHUAN WITH JAPANESE AND ENGLISH TRANSLATIONS.

Miscellaneous Useful Phrases.

Luchuan.	Japanese.	English.
Chiū wuganabira.	Konnichi wa!	How do you do?
Yī-dinchi dēbiru.	Ii tenki de gozaimasu.	It is a fine day.
Tū-mishēbiri.	O tōri nasai.	Please come in.
Sachi ngkai nā-mishēbiri.	Dōzo o saki ye.	Please go first (*Après vous*).
U sachi ngkai.	O saki ye.	(Ditto less formal.)
Kēyabira.	Kaerimashō.	I must be going.
Fēsēbīng.	Mada hayō gozaimasu.	It is still very early.
Nā ichabira.	Mō kaerimashō.	I must be going. (*More or less equiv. to* Goodbye.)
Nji chābira.	Sayōnara.	(Ditto.)
Nagadē wugaming shabirang.	Shibaraku go busata itashimashita.	Excuse my having been so long without coming to see you.
Ayabirang.	Dō itashimashite!	Not at all.
Chiū-ya fīsa yabīng yā!	Kyō wa, o samū gozaimasu.	How cold it is to-day! (a salutation in cold weather).

LUCHUAN.	JAPANESE.	ENGLISH.
Ang dēbiru.	Sayō de gozaimasu.	Yes, Sir.
Ang y'a' sa.	Sō da.	Yes (to an inferior).

PHRASES WITH THE AUXILIARY *Nūng*, "TO SEE."

Nchi chābira.	Mite kimashō.	I will go and see.
Shi nābira.	Yatte mimashō.	I will try my hand at it.
Nji nchi nda.	Itte miyō.	I will go and see.
Nda ndi sē.	Miyō to omoeba.	If one wants to see.
Ang sshi nda.	Sō shite miyō.	I'll try it like that.
Tūti nābira.	Kiite mimashō.	I will ask.
Nchē nābirang.	Mita koto wa nai.	I have never seen it.
Nchi ndi !	Chotto miro !	Look here !
Nchi u mi-kakiri !	Goran nasai !	(Ditto polite.)
Nchi u mi-kaki mishēbiri !	Goran nastte kudasai !	(Ditto very polite.)
U mi-kakira.	O me ni kakeyō.	I will show it you.
U mi kaki-yēbira (*for* y'ayabira).	O me ni kakemashō.	(Ditto very polite.)
Nji nābitasi ga.....	Itte mimashita ga.....	I went to look, but.....

LUCHUAN.	JAPANESE.	ENGLISH.
	FRAGMENTS OF DIALOGUE.	
U byō-chē, chā y'amishēbī' ga?	Go byōki wa, ikaga de gozaimasu ka?	How do you feel to-day?
Ū! duttu yutashiku natōyabīng.	Arigatō gozaimasu; ōki ni kokoro-yoku narimashita.	Much better, thank you.
Unjō, chā shi kangē-mishēbī' ga?	Dō o kangae nasaru ka?	What is your opinion on the subject?
Chāng kangē wū-shabirang.	Kangae ga tsukimasen.	I can't arrive at any opinion.
Wīrukisha ga ayabītara?	Omoshirō gozaimashita ka?	Was it amusing?
Ayabirang.	Omoshirō gozaimasen.	No.
Duku umushirukō nēyabirangtang.	Amari omoshiroku wa gozaimasen.	Not very.
Kakiōī ga shabīra?	Ma ni aimashō ka?	Shall we be in time?
Nā kakiōyabirang.	Mō ma ni aimasen.	No, you won't.
Nā kakiōrang ga ayabīra?	Mō ma ni aimasumai ka?	Don't you think we shall be in time?
Nama madē kakiōyabīng.	Mada ma ni aimasu.	Yes, you will.
Kunēda yī-mung u tabi mishōchi, ni-fē dēbiru.	Senjitsu wa kekkō na shina wo arigatō zonjimasu.	Many thanks for the beautiful present you sent me the other day.

LUCHUAN.	JAPANESE.	ENGLISH.
Ā! duku yī-shina ayabirang.	Dō itashimashite! Makoto ni somatsu na mono de gozaimashita.	Oh! pray don't mention it. It was really nothing at all.
U machi-mishōrachi, duttu chādungding unnukirariyabirang.	O matase-mōshite, makoto ni aisumimasen.	I know not how to apologise for having kept you waiting.
Wū! unjō!	Ie! dō itashimashite!	Oh! pray don't mention it.
Tabakung mutchōmi?	Tabako wo motte iru ka?	Have you any tobacco?
Nūng mutchē wuyabirang.	Nani mo motcha orimasen.	I have nothing of any sort.
Yā-ya mī nchī?	Omae wa nani wo mita?	What have you seen?
Wannē nūng nābirang.	Watakushi wa nani mo mimasen.	I haven't seen anything, Sir.
Nunu kō-mishōri.	Nuno o kai nasai.	Please buy some cloth, Sir.
Namā kōyuru madō nērang.	Ima wa kau hima ga nai.	I haven't time to buy any now.
U mi-kaki mishēbitī?	Goran nasaimashita ka?	Have you seen it?
Māda wugadē nābirang.	Mada haiken itashimasen.	I have not yet seen it.
Wakatī?	Wakatta ka?	Do you understand?
U waka-mishē ga shabītara?	O wakari de gozaimashō ka?	(Ditto polite.)

Luchuan.	Japanese.	English.
Nāda wakayabirang kutu, nā chukēnō ichi chikachi u tabi mishēbiri.	Mada wakarimasen kara, mō ichi-do itte kikashite kudasai.	I don't yet understand; so will you please be so kind as to explain it to me once more.
Dzirō chī ni kana-mishēbī' ga?	Dochira ga o ki ni irimasu ka?	Which do you like best?
Dziru ding yutashang.	Dochira de mo yoroshii.	Either will do equally well.
Dziru y'ating wasshaibīng.	Dochira mo ikemasen.	Both are bad.
Unjō kē-shō kara hunē-ing shimishōrang gutu sshi imenshōchi, u gan-jūng shi-mishēbiri yō!	Anata ga sen-chū de funa-yoi mo nasaranai yō ni nasaimashite, o tassha de irasshai.	Mind that you don't get seasick on board, and that you arrive in good health.
Ū! wanning hunē-i shā-ya arang kutu, kē-shō wutē ammadi nan-jē arang.	Hai! watakushi wa fune ni yoi wa shinai kara, senchū de amari nangi shinai.	Oh! I never get seasick, so I don't much mind being at sea.
Kunu gutu ami nu hutē, fī-guruma y'ating, kē-shō-ya nan-ji shu' kutu, nubashura hazi.	Konna ni ame ga futte wa, jōkisen de mo kōchū de nangi suru kara, hi-nobe suru darō.	They will probably delay her departure; for it would be dreadful even on board a steamer in such rain as this.

LUCHUAN.	JAPANESE.	ENGLISH.
Wannē, nū yakang kuré sichi y'ayabīng.	Watakushi wa, nani yori mo kore ga suki desu.	I like this better than anything else.
Dīsai chassang ushagai mishēbiri.	Dōzo takusan meshi-agare.	Please take plenty of it.
Nā wata mitchōbīsā.	Mō hara ga ippai desu.	I cannot eat any more.

VISITING.

Chiū-ya duttu naga-za shabiti, nā ww' ītuma shabira.	Kyō wa taisō chōza wo itashimashite, mō o itoma ni itashimashō.	I have paid you an unconscionably long visit to-day, and must now be taking my leave.
Nū ndi' ang i-mishēbī' ga ? Nā ifē hanashi shi-menshēbirang nā !	Mā ! yoi de wa gozaimasen ka ? Mō shōshō o hanashi nastte irasshaimashi.	Oh ! Why hurry so ? Do please stop and talk a little longer.
Ū ! Ū ! Chiū-ya ifē yū-ju nu ayabī' kutu, kunu uchi chābira.	Arigatō gozaimasu ga, konnichi chito yōji ga dekita kara, izure mata sono uchi ukagaimasu.	Many thanks, but I have some business to attend to to-day. I will call again very soon.

LUCHUAN.	JAPANESE.	ENGLISH.
Yē! Ang y'ayabīmi? Ang sē, kunu uchi menshēbiri yō!	Sō de gozaimasu ka? Sonnara, o chikai uchi ni zehi o tachi-yori wo.	Must you really go? Well, then, please come again soon.
Ū! Ū!	Hai!	I will.
Sāi! [*or* Sarī!] Imenshēbīmi?	O tano [mi] mōshimasu!	Hallo! Are you at home? (*A phrase used in seeking admittance.*)
Imenshēbiti! Ww' īri mishēbiri!	Irasshaimashi!	Welcome, Sir!
Nusē menshēbī' ga yā?	Go shujin wa, o taku de gozaimasu ka?	Is your master at home?
Namā u nji mishōchi, imenshēbirang.	Tadaima rusu de gozaimasu.	No, Sir, he has gone out.
Ang y'amishēbīmi? Ang sē, u kē mishēbidungsā, Murunjatu ga yushiritōta' ndi unnukiti u tabi mishēbiri.	Sō desu ka? Sore de wa, o kaeri ni narimashitara, Moromizato ga mairimashite, yoroshiku mōshimashita to itte kudasai.	Indeed? Then please tell him when he comes home that Mr. Murunjatu called and desired his compliments to him.
Wā ga njiti wurang ba-shu, tā y'ating imenshōrangtī?	Rusu-chū ni, donata mo o ide wa nakatta ka?	Did no one call while I was out?
Ū! Nama-sachi kunu tchu nu men-	He! Senkoku kono te-fuda no kata	Yes, Sir, a gentleman called who left

LUCHUAN.	JAPANESE.	ENGLISH.
shōchi, u kē mishēdungsā yutasharu gutu unnukiti kwiri ndi imishēbitang.	ga irasshaimashite, o kaeri ni nattara "Yoroshiku" to mōsaremashita.	this card; and he desired his compliments to you when you came home.
Tabi-tabi u kangē mishōchi kwimishēbiti, ni-fē dēbiru.	Dan-dan go shūsen kudasaimashite, arigatō gozaimasu.	I am very much indebted to you for all your kind assistance.
Yyā! shika ttu sē usagiyabirang. Y'asi ga, yī-kutu dēbiru yā.	Ie! iki-todokimasen de, makoto ni ... Shikashi, mazu o medetō gozaimasu.	Not at all! I am really ashamed of myself for having done so little. Anyhow, I congratulate you on the result.
Unjō, kissa nē nu yutasē ubitōmishēbīmi?	Anata, saki-hodo jishin ga gozaimashita no wo go zonji desu ka?	Did you feel the earthquake a short time ago?
Hū! kūtēnung ubiebirang mung nā.	Ie! sukoshi mo zonjimasen deshita.	No! I didn't feel it at all.
Kunu gurō, hū-chi nu wassanu, wanning hū-chi ni kakati, ni-san-nichi mē kara nitsing arē, sakkwīng shu' sā.	Kono goro wa, kaze ga hayatte, watakushi mo kaze ni kakatte, ni-san-nichi mae kara netsu mo areba, seki mo demasu.	Colds being prevalent at present, I too have caught one, and for two or three days past have been troubled by feverishness and a cough.

LUCHUAN.	JAPANESE.	ENGLISH.
Ang shurā, kazi ning atarang gutu sshi, yū yō-jō shi-mishōri yō!	Sonnara, kaze ni mo ataranai yō ni shite, yoku yōjō nasaimashi.	Then mind you keep out of draughts, and take great care of yourself.
Uchinā-ya, mā ngkai njing, sang-ya nakai sū-tītsi wwītēsi ga, arē nū shu' ga yā?	Okinawa wa, doko ye itte mo, inaka ni sotetsu ga uete aru ga, dō iu wake da?	What are the sago-palms for that one sees planted all over the country, wherever one goes in Luchu?
Sū-tītsē, tē-fū ndē sshi, ga-shi nu bā-ya, ham-mē nu ujinui sshi, dūdu yī-mung y'ayabīng.	Sotetsu wa, taifū nado shite, gashi no baai wa, hammai no oginai shite, yohodo ii mono de gozaimasu.	When a typhoon or any other cause produces famine, the sago-palm comes in very usefully to eke out the rice supply.
Achā, Naka-Gusiku gusiku nji nda ndi umuyusi ga, kagu kara ichusē mashi ga yā? mata mma kara ichusē mashi ga yā?	Ashita wa, Naka-Gusiku no shiro wo itte miyō to omou ga, kago de iku hō ga yokarō ka? uma de iku hō ga yokarō ka?	I think of going to see the castle of Naku-Gusiku to-morrow. Had I better go in a palanquin or on horseback?

LUCHUAN.	JAPANESE.	ENGLISH.
Aga tōnā nu michē, kagu-kaching nan-ji shabī' kutu, uma kara menshēsē mashē ayabīrani ?	Anna tō no michi wa, kago kaki mo nangi shimasu kara, uma de irasshtta hō ga yō gozaimasen ka ?	I think, Sir, you had better go on horseback, as so distant a trip is rather hard on the palanquin-bearers.

CONVERSATION WITH A GROOM WHILE TRAVELLING IN THE INTERIOR.

Kunu mmā, fing sshi chāng narang sā.	Kono uma wa, waga-mama de shiyō ga nai.	This horse is a dreadfully obstinate beast.
Chāru bā y'a' ga yā ?	Dō shita mono darō ?	What can be the reason of it ?
Ashi ndē yamachē wurang ga yā ?	Ashi de mo itameta no ja nai ka ?	Isn't it that he has hurt his foot or something ?
Ashi ndē nakai ishi nudu itchō yēsani ?	Ashi ni de mo ishi nado ga haitte iru no ja nai ka ?	Isn't it that a stone or something has got into his foot ?
Kunu murā, nū ndi yuru mura ga ?	Kono mura wa, nan to iu mura ka ?	What is the name of this village ?
Ā ! duttu'ya na michi yassā !	Naka-naka warui michi da ne !	Oh ! what a horrible road !
Kuri karā chichasami ?	Kore wa chika-michi ka ?	Is this the shortest way ?

LUCHUAN.	JAPANESE.	ENGLISH.
Ifē uriti yukura.	Chotto orite yasumō.	I will dismount and rest a bit.
Hara-ubi nu yuruku natō' sa! Shimirē (*or* shimiti kwirē).	Oi! hara obi ga yurunda. Shimete kurei.	I say! the girth has got loose. Tighten it.
Abui nu inchasanu, fisha nu dū-gurigusha' kutu, ifē nubiti kwiri.	Abumi ga mijikakute ashi ga itai kara, chito nobashite kurei.	Please lengthen the stirrups a bit, as they are too short and hurt my legs.
Namā, chā y'ayabī' ga?	Ima wa, dō de gozaimasu ka?	How will that do, Sir?
Arang. Nā ifē.	Ikenai. Mō sukoshi da.	It won't do. You must let them out a little more still.
Kujima dēng nā! *or* Guma-shima dē mung nā!	Chiisa na shima da ne!	How very small that island is!
Ung gutōru tukuru nakaing, chu nu wū' ga yā?	Sonna tokoro ni mo, hito ga sunde iru ka?	Are there any people living in a place like that?
Wuyabīng.	Sunde orimasu.	Yes, Sir.
WI du shabīru!	Sunde orimasu to mo!	Certainly, Sir.
Yā-ya ama njaru kutu nu ami?	Omae wa asuko ye itta koto ga aru ka?	Have you ever been there?

LUCHUAN.	JAPANESE.	ENGLISH.
Ayabirang. Wannē ichabirangsi ga, dushi nu chā nu njichōsi ga mandō yabīng.	Ie. Watakushi wa ikimasen keredomo, tomodachi no uchi ni itte kita hito ga ikura mo arimasu.	No, Sir, I haven't been there myself; but any number of my comrades have.
Chang gutōru tukuru ga yā ?	Donna tokoro ka ?	What sort of place is it ?
Shū-mē ! sāi ! michi-machigē shōyabīsi ga.....	Danna ! michi ga chigaimashita ga.....	Sir ! we have lost our way.
Chā sē yutasha' ga ? Nāgati yū Isi ga.....	Dō shita hō ga yokarō ? Mō jiki hi ga kureru ga.....	What had we best do ? It will soon be dark, and.....
Ā ! Ama nakai haru-yādui nu asi ga, ama nji tūti kūng nā ?	A ! soko ni hyakushō no koya ga mieru kara, kiite konai ka ?	Oh ! there is a peasant's hut. Won't you go and ask there ?
Nji nābitasi ga, tāng wuyabirang. Kūwē' kutu, shōyabīsā.	Itte mimashita ga, dare mo orimasen. Dōmo komarimasu.	I have been to look, Sir, but there is no one there. This is an awful quandary.
Kagu-dūru y'ating kati kūng nā ?	Chōchin de mo karite koi.	Go and borrow a lantern,—won't you ?

LUCHUAN.	JAPANESE.	ENGLISH.
Karachi kwīru chu nu wuyabīmi?	Kashite kureru hito ga nai no ni....	Why! Sir, there is nobody to lend one.
Sēwē kāra nu a' kutu, kunu kāra sūti atchusi du mashē arani?	Saiwai kawa ga aru kara, kono nagare ni tsuite shimo ni ittara yokarō ja nai ka?	Fortunately here is a river. Had n't we best follow down along it?
Ang sē, ang shabira. *Or* Mazi ang shi nābira.	Sonnara, sō shimashō. *Or* Mazu, sō shite mimashō.	All right, we will try.

CONVERSATION ON A BOAT JOURNEY.

Ni-mutsē, kuppi' du y'ayabī' kutu, yū sshi tsidi kwi-mishēbiri.	Nimotsu wa, kore-giri desu kara, tsumi-kata wo yoroshiku tanomimasu.	This is all the luggage. Please put it carefully on board.
Appi gwā nu huni ngkai, nna ī ga shabīra?	Anna chiisa na fune ni mina hairikiremashō ka?	Do you think it will all hold in such a tiny boat?

LUCHUAN.	JAPANESE.	ENGLISH.
Ī du shabīru !	Hairimasu to mo !	Perfectly, Sir.
Ifē mutsikashā nērani ?	Chito muzukashii de wa nai ka ?	Won't it be rather a hard job ?
Chāng nēyabirang. Wā ga fichiūyabīng.	Nan to mo gozaimasen. Daijōbu uke-aimasu.	Not a bit, Sir. I'll answer for it.
Kuri kara, munu kadi nābira.	Kore kara bentō wo tsukaimashō.	Now I think I will take my luncheon.
Tsigō nu yutashat tukuru nu arā, ichutā huni tsikiti kwirang nā ?	Tsugō no ii tokoro ga araba, chotto fune wo tsukete kuremai ka ?	Please bring the boat to the shore a little, if there is any good place to stop at.
Nni nu waruku natō' kutu, ifē kakiti nābira.	Mune ga waruku natta kara, chotto yoko ni narimashō.	I feel sick; so I will lie down a little.
Wēsi-mishēsi ga yutasha yabīng.	O yasumi ga yō gozaimashō.	That will be a good plan, Sir.
(*Ditto to an inferior:* Ninjusi du mashi y'aru.)	Neta hō ga ii.	You had better lie down.
Mishōchōng.	Yasunde irasshaimasu.	The gentleman is asleep.

CONVERSATION ON LANDING.

LUCHUAN.	JAPANESE.	ENGLISH.
Kunu fing nē, nūng midzirashī munō nēyabirani ?	Kono hen ni wa, nani ka mezurashii mono wa gozaimasen ka ?	Is there anything of interest in this neighbourhood ?
Chā nu kakkō nu mung u dumē mishēbī' ga ?	Dō iu mono o tazune nasaimasu ?	What sort of things are you investigating ?
Kunu finō, hū-chē chā ga y'ayabīra ? Chika-gurō, dzī-bung ikiraku natō' ndi [i] chi chichabitasi ga, shō-fung nū ga y'ayabīra ?	Kono hen wa, fūdo-byō wa dō de gozaimasu ? Chika-goro wa daibu usuragimashita to ka kikimashita ga, sore wa hontō deshō ka ?	How about the malaria in this district ? Is it true, as I have heard stated, that it has considerably diminished of late ?
Tung-chē, kazi-dūi nu yutasha yabī' kutu, atsisaru bā y'ating, kurashiyassa yabīng.	O taku wa, kaza-dōri ga yoroshiū gozaimasu kara, atsusa ga shinogi-yō gozaimasu.	Your house is so well-ventilated as to be quite pleasant even during the hottest season.
Nū-bai ndi iching furangsē, chāru waki y'ayabī' ga yā ?	Nyūbai-chū to itte mo furanai no wa, dō shita mono de gozaimashō ?	Why doesn't it rain, I wonder, as this is the rainy season ?

ANECDOTES.

LUCHUAN.

CHI NU TSICHŌRU FŪ-KŪ-NING.

Aru ufu-achinē-n'-chu nu uchi nakai chui winagu-n'-gwa nu ati, wikiga nu uya winagu nu uya ga ip-pē kanashasōtasi ga, kunu winagu-n'-gwā mmārī gūnā y' atang.

Zing-zing yī-tushi-guru ni nati, nā wutu mutashusi ga yā, mata iri-mūkū tui ga yā ndi iru ji-bung natōsi ga, uya nu chā nu kangē-ya, kāgē yutashasi ga, anu kata-fisha nu inchasaru yui ni, chā chi-gakai sshi, asa-yusa kukuru-yasikung nērangtasi ga, aru tuchi fū-kū-ning asa fēku cha' kutu, kurē yī-bā ndi ichi, fū-kū-ninungkai

JAPANESE.

TONCHI NO BANTŌ.

Aru gōshō no ie ni hitori no musume arite, ryōshin koto ni aishitarishi ga, kono musume umare-tsuki bikko nari.

Oi-oi toshi toritareba, haya yome ni yaru-beki ka, mata wa muko wo toru-beki ka ni naritaredomo, ryōshin omou yō,—mime kata-chi wa yokeredomo, kono kata-ashi no mijikaki yue, to-kaku ni ki ni kakari, asa-yū kokoro no yasukarazu arishi ga, aru hi bantō naru mono asa hayaku kitaritareba, kore saiwai no koto

ENGLISH.

A SHARP-WITTED CLERK.

The family of a certain rich merchant included an only daughter, who was tenderly loved by both father and mother, but who was lame from her birth.

Gradually she advanced to woman-hood, and the time had come either to marry her off, or to adopt a son-in-law into the family as her husband. But the beauty of her face being spoilt in her parents' estimation by the fact of her having one leg shorter than the other, they felt an indescriba-ble anxiety, and were never happy

LUCHUAN.	JAPANESE.	ENGLISH.
sō-dang sa ndi, suba ngkai yudi, uya nu chā nu ī bung ni :—	nari, bantō ni hito-sōdan to, soba ni hiki-yose, ryōshin iu yō :—	morning or evening. Well, one day, their clerk having come early in the morning, they seized on this as a good opportunity, and called him in for a consultation, addressing him as follows :—
"Mazi, chichi kwiri! Winagu-n'-gwa kutu du, yī-tushi ni nati wusi ga, yāng shitchōru tūi, kata-fishā inchasasi-n'tsītē, tatui chu ngkai kwira ndi ssing, iri-mūkū tura ndi ssing, katafa-mung y'arē sukkwēchōsi ga, chā ga yī-kangē-ya nērani ?" ndi icha' kutu, fū-kū-ning nu ī bung ni :—	"Sate, musume koto, toshi-goro ni naritaredomo, shōchi no tōri kata-ashi mijikaki ni wa, tatoe yosō ni yaru mo, muko wo toru ni mo, katawa-mono no na arite, shintsū tae-gatashi. Ikaga ka yoki tsugō ya aran ?" to ieba, bantō iwaku :—	"Look here, listen to what we have to say. Our daughter, you see, has grown up to womanhood. But you know, as well as we do, than one of her legs is shorter than the other, and that, in view of this deformity, difficulties oppose themselves equally to the plan of giving her in marriage, and to that of adopting a son-in-law as her husband. Now, have you no good idea to suggest ?"

LUCHUAN.	JAPANESE.	ENGLISH.
"Yōi nē kata-fishā inchasa' ndē mmāriyabirang. Kētē, kata-fishā nagasa' ndi mmārīru gurē du y'ayabīru" ndi ichang.	"Naka-naka kata-ashi mijikashi nado to wa miezu. Kata-ashi nagaki kurai nari" to.—	To this speech of theirs the clerk made answer. "Not a bit of it! She was *not* born with one leg shorter than the other. On the contrary, the fact rather is that she was born with one leg *longer* than the other!"
Chi nu chichō' ndi isē, kunna mung y'aru hazi.	Tonchi to iu wa, kayō no koto wo iu naru-beshi.	This is surely a perfect instance of what is meant by sharp-wittedness.

YĒSĀ.	SHIWAMBŌ.	THE MISER.
Ngkashi duttu yēsā ga wuti, chu nu yuru chōru ba-shu, tsichi nu yū dung y'arē, tū-rung tsikirang gutu nagē ari kuri nu hanashi sshi,	Mukashi kiwamete shiwaki hito ari. Hito no yoru tazune-kitaru ni, tsuki-yo nareba tote tomoshibi tsukezu, shibaraku nani ya ka ya	Once upon a time there was a great miser. A visitor having come one evening, he lit no light because it was a moonlight night. After

LUCHUAN.	JAPANESE.	ENGLISH.
ang shi unu tchu nu kēyuru bā, ji-ta nu mīrangta' kutu, nūshi ngkai,	hanashi shite kaerō to suru ni, geta no miezareba, shujin ni mukai,	they had talked long upon various subjects, the visitor was about to depart, but being unable to find his clogs, said to the host,
"Dōding fī tsikiti mishiti n tabi mishēbiri" ndi icha' kutu, tsiki-daki nu nērang, rō nu nērang ndi ichi, tima-dāri shuru uchi ni, unu tchō fēku kēra ndi shang-tēmang, hajimiti chūt tukuru y'arē, ang shī kang shī shuru uchi ni, nji-guchi nu hāiya nakai shitataka tsiburu utchi,	"O ki-no-doku nagara, akari wo misete kudasai" to iu ni, tsuke-gi ga nai to ka, rōsoku ga nai to ka nite, tema-doru uchi ni, hayaku modoran to suredomo, hajimete no ie nareba, kare kore suru uchi ni, de-guchi no hashira nite atama wo shitataka uchitari.	"Would you be so kind as to show me a light?" The reply was that there were neither matches nor candles in the house, and some time passed while the visitor tried to get off quickly, but was prevented in various ways by its being his first visit [and his consequent want of acquaintance with the premises]. At last he gave his head a great bump against the doorway, and exclaimed,

LUCHUAN.	JAPANESE.	ENGLISH.
"Akkā! akkā! Mī kara fī nu njī'" ndi icha' kutu, nūshi nu ī bung ni:—	"Aa! ita ya! ita ya! Me kara hi ga deru" to iu ni, shujin wa,	"Oh! how I have hurt myself! Sparks are flying from my eyes." Whereupon the host replied,
"Unu fī sshi, ji-tā u mi-kaki mishēbiri" ndi ichang.	"Sono hi de geta wo goran nasare" to iu.	"Look for your clogs by the light of those sparks."

HOW A POEM CURED DISSOLUTE HABITS.

Itsi nu ba-shu nu chu ga y'atara, Yuza ndi i-mishēru chu nu menshētasi ga, unu tchō ukunē n'duttu tadashiku sshi, Tsīji Nakashima Watanji ndi nu kutu hanashi chichi-mishēdungsē munu-hachi mishēru shaku nu chu y'amishētasi ga, kuku-gaku nu shi-shō y'a-mishēru ba-shu, ang-gwē dzuri-yubā na-mishōchi, Tsīji	Itsu-goro no hito de atta ka, Yuza to iu hito ga arimashita ga, sono hito wa okonai wa taisō tadashiku shite, Tsuiji Nakashima Watanji nado no koto wo hanashi ni kikeba mono-haki suru hodo no hito de gozaimasbita ga, kokugaku no shishō wo nasaru koro, angwai jōro-kai nasaimashite, Tsuiji no Īfu to	Once upon a time there was a man called Yuza, who was most correct in his conduct,—the sort of man whom the mere mention of such places as Tsīji, Nakashima, and Watanji would make sick. Nevertheless, while occupying the post of professor of vernacular studies, he unaccountably took to dissolute habits,

LUCHUAN.	JAPANESE.	ENGLISH.
nu Īfu ndi yut tukuru nu dzuri nu yā nakai kumati menshēru ba-shu, dushi nu chā kara uta yudi ukutaru kutu nu asi ga, unu uta ni:	iu tokoro ye tomodachi kara uta wo yonde yokoshita koto ga arimashita ga, sono uta ni:	and spent his time at the house of a prostitute at Īfu in Tsīji. Thereupon some of his friends sent him a poem to the following effect:
Shimiti nagari-wuru Yuza-gawa nu mizing, Īfu nu tatamariba Niguri-tachu' sa!	Sunde nagare-oru Yuza-gawa no mizu mo, Doro ga atsumareba Nigori-tatsu yo!	Even the water of the river Yuza, Which had been running clear, Becomes muddy When the rubble accumulates.
tu kachi-ukūta kutu, tadēma tachimachi aratamiti, uri karā mutu nu tūi ukunēng tadashiku na-mishōcha' ndi yuru hanashi nu ang.	to kaki-yokoshita kara, tadaima tachimachi aratamete, sore kara wa moto no tōri okonai mo tadashiku narimashita to iu hanashi ga aru.	The effect of the receipt of this poem was a sudden improvement in his conduct, which thenceforward became as correct as before. Such is the story which is told.

LUCHUAN.	JAPANESE.	ENGLISH.

(There is here a play upon words—untranslatable either into Japanese or into English—between *Īfu*, the name of part of a prostitute quarter in Luchu, and *īfu*, which means mud and stones washed down by a stream. Tsīji, Nakashima, and Watanji are all quarters of bad reputation.)

A FEW LUCHUAN PROVERBS.

Nijidē nu asi ga du, ufu-iyō tuyuru.	Shimbō suru mono zo, ō-uwo wo toru.	'Tis the patient man catches the big fish.
Yu-dang saugsi ga du, ufu-mmō tsukuyuru.	(*Equivalent Jap. proverb:* Yudan taiteki.)	'Tis the careful man grows the big potatoes.
Chu-kwāwa, ana tāsi futi kū.	(*Equivalent Jap. proverb:* Hito wo noroeba, ana futatsu.)	For one threat of violence, dig two graves.
Ing tsikanati, tī kwārīng.	(*Equivalent Jap. proverb:* Kai-inu ni te wo kuwareru.)	To get bitten in the hand by the dog you have fed.
Acha ndi isē, uninung warayung.	(*Equivalent Jap. proverb:* Rainen no koto wo iu to, oni ga warau.)	Talk of to-morrow, and the very devils will laugh.

LUCHUAN.	JAPANESE.	ENGLISH.
Hai-mma nu tsima-kurubi.	Hashiri-uma no tsuma-korobi.	The stumble of a fleet horse.
Kiramā mīyusi ga, matsigē mīrang.	Kerama wa mieru ga, matsu-ge mienai.	Able to see Kerama,* but not one's own eyelashes.
Isugā, māri.	(*Equivalent Jap. proverb:* Isogeba, maware.)	If you are in a hurry, go round.
Tabi sshi du, munō shiyuru.	Tabi wo shite zo, mono wo shiru.	'Tis by travel that one gets to know things.
Kwa nachi du, uya nu wunō shiyuru.	(*Equivalent Jap. proverb:* Ko wo motte shiru, oya no on.)	'Tis when one has a child of one's own that one appreciates a parent's love.
Iji njirā, tī fiki.	Hara ga tateba, te wo hikae-ro.	When angry, keep your hands off.
Tī njasā, iji fiki.	Te wo daseba, iji wo hikae-ro.	When lifting your hand, keep your anger down.
Taka nu mōrē, garasing mōyung.	(*Equivalent Jap. proverb:* U no mane suru karasu.)	If the hawk dances, the crow will dance too.

* A small island visible from Nafa and Shuri.

UYAMMĀ CHŌ-GING.

A Luchuan Lyrico-Dramatic Sketch.

This little piece, which bears a distant resemblance to a Japanese *Nō*-play, was among a number we saw represented on the stage at Nafa. In order to understand its bearing, the reader must observe that the scene is laid at Yaeyama (a general name including Ishigaki-jima and Iri-omote, two of the "Further Isles" of the archipelago), while the characters are a Luchuan official from the capital who had been several years "Resident" at this distant post, and had, according to custom, taken one of the native women as his concubine,—the captain of the junk that is to carry him back to Nafa, the captain's mate, a little boy whom the island woman had borne to her master during his sojourn, an old servant or major-domo, and a chorus of islanders. The farewell was necessarily an eternal one; for under the old kings it was strictly forbidden to the natives of the Further Isles to leave their homes,—partly because they were not considered worthy the privilege of coming to Great Luchu, partly for fiscal reasons, there being a capitation tax, so that to diminish the number of the population would have been a fraud on the Royal Treasury. It was therefore impossible for the officials to bring back their island families with them to Shuri. Only in the event of their having no legitimate male heir, could permission sometimes be obtained from Court to send for a son born in the Isles; but even then it was only one son who might come,—not the other children, and never the mother. It is said that two or three

of the Great Luchuan families have been thus saved from extinction, at the expense of a certain amount of scorn on the part of their compeers of unmixed blue blood.

Most of the verses in this little piece exemplify the favourite thirty syllable stanza, which is divided into two hemistichs,—an upper hemistich of two lines of eight syllables each, and a lower hemistich of two lines whereof one has eight syllables, the other six.* The standard of language used differs somewhat from that analysed in the foregoing Essay and illustrated in all the examples hitherto given. Apparently the poetical style approximates more to Japanese than does that of prose and common conversation. This may arise either from a conscious borrowing of peculiarities considered elegant because unfamiliar, or else from the poetical style having inherited an origina likeness to Japanese which has been lost in prose. Such words as *kiyu* (Jap. *kyō*), for *chiū*, "to-day;" *di-buni* (Jap. *de-bune*), for *nji-funi*, "a ship about to sail;" and even grammatical inflections such as *shurawa* (Jap. *sureba*), for *shurā*, "if one do;" *nariba* (Jap. *nareba*), for *narē*, "as it is," are instances that come under this observation. Several others might be quoted.

With regard to the title, it may be stated that *chō-ging* means "play," "drama," while *uyammā* is an honorific designation for the mistress of a man in high position. No blame attached to such a connection in the Luchuan mind, and we have accordingly rendered the word by "My Lady."

THE PLAY.

(Enter the captain of the junk.)

Shin-dū. Wang du shin-dū Fijā du y'aru. Kazē mma nu fa fuchi-tsimiti, yī

Captain. I am Captain Fijā,—I am. As the wind has become fair, blowing

* Conf. p. 11.

jum-pū natōrē, fēku u Zē-bang nu Mē ww'an-nē sshi, u nui-tsichi mishōrashuru gutu shung.	steadily from the direction of the Horse (*i. e., the South*), I am going to inform His Excellency the Resident at once, and cause him to embark.

. . . . . .

(He goes round to the Residence.)

Sarī u Zē-bang nu Mē !	Please ! Your Excellency !
Zē-bang. Tā ga ?	*Resident.* Who is there ?
Shin-dū. Shin-dū Fijā dēbiru.	*Captain.* 'Tis Captain Fijā.
Zē-bang. Chā shi cha' ga ?	*Resident.* What have you come for ?
Shin-dū. Sarī ! kazē mma nu fa fuchi-tisimiti, yī jum-pū natōyabīrē, fēku u nui-tsichi mishēbiri.	*Captain.* Please, Sir, the wind has become fair, blowing steadily from the direction of the Horse ; so please deign to embark at once.
Zē-bang. Yē ! shin-dū, Uyammā katadziki-gatang māda y'asi ga, nā ni-sannichē chōng matarī-ya sani ?	*Resident.* Oh ! captain, I have not even yet settled about My Lady. Cannot you wait for some two or three days longer ?
Shin-dū. Sarī ! kuri-hudu nu jum-pū ukuritē sinabirang. Fēku u nui-tsichi mishēbiri.	*Captain.* Please, Sir, it will never do to miss so fair a wind. Please deign to embark at once.
Zē-bang. Yē ! anī ?	*Resident.* Oh ! is that the case ?

(The captain, taking the decision into his own hands, calls out to his mate :—)

Shin-dū. Yē! Sandū! Uyammā tāng njing shōrachi, u shaku tu' nshōrasi.

Captain. Hallo! Sandū! Cause My Lady and the others to come forth, and to help His Excellency to (a parting cup of) wine.

. . . . . .

(My Lady, her little son, and the islanders enter, and My Lady sings as follows :—)

Uchinā kai imēnē,
Wanung sōti imōri!
Wang fichui nukuchi,
Imē nu nayumi?

If thou goest to Great Luchu,
Take me also with thee!
Can it be that thou shouldst go,
Leaving me alone!*

(The Captain turns to his mate.)

Shin-dū. Fēku u saka-dzichi tatiri.

Captain. Present the wine cup at once (to His Excellency).

Sandū. Tō! Uyammāng ā-shūng u saka-dzichi tu' nshōri.

Mate. Come, My Lady, and Mr. Major-domo too, and deign to partake of a cup.

(My Lady sings :—)

Ituma-guiyu' t'umuti
Mutcharu saka-dzichi ya,
Mīnada awa murachi,
Numing narang.

The wine-cup I have taken
With thoughts of farewell,—
My tears cluster as bubbles (in it),
And to drink is impossible.

---

* Lines three and four are inverted in the translation.

Sandū. Yē, Uyammā! Shu nu Mē ga Uchinā i-menshōrē, bing-gutu u cha tam-munu ndē u mutashi-mishēng dō, Uyammā!	*Mate.* Oh! My Lady! When My Lord goes to Great Luchu, he will send you tea and stuff for dresses by every opportunity,—that he will, My Lady!
Uyammā. Unu kutung umārang dō, Sandū.	*My Lady.* I cannot think of those things, oh Sandū!
(She sings:—)	
Ituma-gwing shurawa, Kaniti wuti mishōri! Kiyu di-buni nariba, Munung yarang.	If I was to say farewell, 'Twere better to have been earlier; With the ship sailing to-day, I can say nothing.

. . . . . .

(The Resident turns and speaks to his child:—)

Zē-bang. Matsī gwā-ya! Tārī ga Uchinā ikawa, bing-gutu kabi huding sō-bing kara mutachi yarashu' kutu, yā-ya ammā tu wutōri yō!	*Resident.* My boy, Matsī! When father goes to Great Luchu, whenever he can he will send thee a present of paper and pens by a swift ship; so do thou stay with mother.
Matsī. Wanning tārī tu Uchinā kai ichung.	*Matsī.* I too will go with father to Great Luchu.
(The Resident sings:—)	
Futatsi nēng wa mi nu Naka ni hasamariti, Kukuru yami-yami tu Naru ga shin-chi!	Myself, who am not double, Being in these straits, Oh! what a feeling there comes Of pain at the heart! *

* Here again lines 3 and 4 are inverted in the translation.

(My Lady turns to her child, and says :)

Uyammā. Yā mading ikē, ammā-ya chā shi kurashu' ga ?	*My Lady.* If thou too goest, how will mother live ?
Ā-shū. Unju mading Uchinā kai imenshōrē, ammā-ya chā shi kurasarī' ga ? Tō Kuma ngkai imenshōri !	*Major-domo.* If Your Honour too were to go to Great Luchu, how would your Lady Mother live ? Come, stay here !

(And so saying, he draws the child towards its mother.)

Zē-bang. Yyā ! nashimunu-kwa nu kakarē, chāng narang sā !	*Resident.* Alas ! when the child I have begotten clings to me, I know not what to do.

(He sings :)

Iching ikarirang ;	Go ? no, I cannot go !
Wuting wurarirang ;	Stay ? no, I cannot stay !
Nashi-gwa hu-yakari nu	Oh ! the hundred pangs
Mumu nu kurisha !	Of parting with the child I begat.*

* * * * * * *

Shin-dū. Sarī ! kuma imenshēru yēkā, itsi mading u naguri du wuyamishēru. Fēku u tachi mishēbiri.	*Captain.* Please, Sir, while you deign to remain here, your adieux will go on for ever. Please be so good as to start at once.

(Hereupon the Resident walks to the strand, while My Lady sings as follows :—)

Ime-tsikawa, Shu nu Me,	When you arrive, My Lord,
Gu-jo mutachi tabori !	Kindly send me a letter !
Kukuru yasi-yasi tu	Feeling easy at heart,
U machi shabira.	I will await it.

* Lines 3 and 4 inverted.

Ā-shū. Yē! Uyammā! Shu nu Mē tāng u nui-tsichi-mishōcharu hazi dē mung. Fēku huna-ukui nu ti-gumi sari nshōri.	*Major-domo.* Oh! My Lady! My Lord and his followers must be embarking. Deign to prepare to see him hastily off.

(She walks down to the strand, singing thus as she goes:—)

Kata-hu mutiwa,	As one sail is hoisted,
Kata-nada utuchi;	Tears fall from one eye;
Muru-hu mutiwa,	As both sails are hoisted,
Muru-mi nu nada utuchi.	Tears fall from both eyes.

. . . . . .

(The whole company of islanders now assemble on the strand.)

Shin-dū. Imā nu kāji.	*Captain.* Keep the helm so.

(The chorus sings the following stanzas, the first two of which are addressed to the vanishing travellers, the third to My Lady.)

Kari-yushi ya itsing	Good luck always
Kari-yushi du misheru;	Remains good luck,—
Tada Ichu nu wwi kara	(The ship) going and coming,
Njai, tsichai.	Just as if gliding on silk.*
Misachi nui-diriwa	When she rounds the point,
Mi kazi du tanumu.	We trust only to the wind.
Ma-tumu kazi tabori,	Give her a good following wind,
Shin-dū Shu nu Me!	My lord captain!

* Such seems to be the meaning of this stanza, which is however not clear.

Tabi nu satu ya
Nama kara sa-ta shu-na!
Sumi-tsichung t'umiba,
Nuchi du imēru.

To thy travelling spouse
Henceforward speak not!
As soon as thou thinkest him attached,
He departs and goes.

Ā-shū. Shu nu Mē tā ūning wugamarang natōrē, fēku u yadu ni imōchi, gu shū-ji sari nshōri!

Majordomo. As the vessel carrying My Lord and his followers is no longer to be seen, please deign to go home at once and celebrate the feast.*

(My Lady sings:—)

Shu nu Mē huni ukuti
Muduru michi sigara,
Hurang natsi-guri nu
Wa sudi nurachi.

On the way back
From seeing My Lord on board,
I wet my sleeve
With a shower not fallen (from the summer sky).†

---

* Partaken of by those who stay behind, in order to bring good luck to those at sea.

† Lines 1 and 2 are transposed in the translation, also lines 3 and 4.

LUCHUAN-ENGLISH VOCABULARY.

One object of this vocabulary being to indicate the close connection between Luchuan and Japanese, the corresponding Japanese form of each Luchuan word is given in parenthesis, thus:—

"CHĀSHUNG, to extinguish (Jap. *kesu*)."

When both the Luchuan and the Japanese come from a Chinese original, the Chinese character is added, thus:—

"CHĀ, tea (Jap. *cha*, Chin. 茶)."

In other cases, no Japanese and Chinese translations are given thus:—

"CHĀ, they."

It is of course possible that some words originally Chinese may not have been recognised by us as such in their Luchuan garb.

A.

A', apocopated present of *ang*, to be.

Ā! an exclamation of surprise, not to be confounded with nearly like-sounding *yyā!* the exclamation of grief. (Jap. *ā!*)

Ā, foam, bubbles, froth: *ā nu tachung*, bubbles rise. In poetry the older form *awa* is still employed. (Jap. *awa*.)

ABUI, a stirrup. (Jap. *abumi*.)

ABUNASANG, dangerous. (Jap. *abunai*.)

ABURA, oil, grease. Less used than the synonymous term *anda*. (Jap. *abura*.)

ACHA, to-morrow: *achā fēku*, early to-morrow morning. (Jap. *ashita*.)

ACHI, autumn. (Jap. *aki*.)

ACHINĒ, trade: *achinē n' chu*, a tradesman, specifically a broker; *achinē-mung*, articles for sale; *achinē shung*, to trade. (Jap. *akinai*.)

ACHIRASHUNG, to warm,—a causative form whose corresponding plain verb has not been met with.

ACHUNG, to open,—intrans. (Jap. *aku*.)

ADU, the heel. (Conf. *atu*, behind, identical with Jap. *ato*, behind, of which *kakato*, the Jap. for heel, is doubtless a compound.)

AFĪ, elder brother,—used by the lower classes. (Jap. *ani?*)

AGA, such, so: *aga tōnū nu michi*, such a long way. (Possibly related to Jap. *anna*, conf. p. 47 and bottom of p. 128.)

AGAI, east. (Jap. *agari*, rising.)

ĀGAMI SHUNG, to worship. (Jap. *agameru*.)

AGATA, beyond, on the other side: *hashi kara agatā*, beyond the bridge. (Jap. *anata*, see p. 46, small type.)

AGAYUNG, to ascend, to rise: *tīda nu agatōng*, the sun has risen. Also used transitively in an honorific sense, as in Jap., for instance: *T'abaku ww'aga-mishēbiri*, please take a smoke. (Jap. *agaru*.)

AGIYUNG or AGĪNG, to raise, to lift up. (Jap. *ageru*.)

AI or AIKŌ, an ant. (Jap. *ari*.)

AJIWĒ, taste. (Jap. *ajiwai*.)

AKAI, a sliding door or window of the kind called *shōji* by the Japanese. (Jap. *akari*, a light.)

AKANG-GWĀ, a baby, lit. red child. (Jap. *aka-go*.)

AKASANG, red. (Jap. *akai*.)

AKA-TSICHI, dawn, probably lit. the red time. (Jap. *aka-tsuki*, for *aka-toki?*)

AKĒDZŪ, a dragon-fly. (Classical Jap. *akitsu-mushi*.)

AKĪNG, to open (trans.): *yū nu akirang uchi ni*, before dawn, lit. before the night opens. (Jap. *akeru*.)

AKKĀ! an exclamation of pain.

Akki, imperative of *atchung*, to walk: *yōnna akki!* go more slowly!

Ama, there: *ama nakai*, there; *ama ngkai*, thither; *ama kara*, thence. See also p. 128.

Amai, excess, more than. (Jap. *amari*.)

Amasang, sweet. (Jap. *amai*.)

Am-bē, taste, state. (Jap. *am-bai*, Chin. 靈 梅.)

Ami, rain: *ami nu fuyung*, it rains. (Jap. *ame*.)

Ami? interrogative present of *ang*, to be.

Ammā, mother,—so called by the lower classes, who also apply the term to a man's mistress. The upper classes sometimes use it in the sense of nurse: *mma nu ammā*, the woman of the house. (Archaic Jap. *omo*?)

Ammadi, too much, much, very; with a negative verb, not much: *ammadi nan-jē arang*, I do not suffer much. (Jap. *amari*.)

Ammasha shung, to faint.

Ana, a hole, a cave. (Jap. *ana*.)

Anda, grease, oil, fat. (Conf. **Abura**.)

Andzu, the title of the highest class of the Luchuan nobility.

Ang, to be, irreg. substantive verb; see ¶ 142, Chap. VII *pass.*, and beginning of Chap. VIII. (Jap. *aru*.)

Ang, thus, used to form numerous adverbial phrases; see pp. 128 and 157: *ang shurā*, if that is so, well then; *ang shī, kang shī*, doing first this, then that.

Ang-gwā, elder sister,—used chiefly by the lower classes. In speaking to a woman by name, it is usual to suffix this word, as *Kāmī Ang-gwā*. (Jap. *ane*, elder sister, and *ko*, child.)

Ang-gwē, unexpectedly. (Jap. *an-gwai*, Chi. 案 外.)

Anī? interrogative form of the word *ang*, thus. It signifies is that so? indeed?

An-nē, information; *an-nē shung*, to inform. (Jap. *an-nai*, Chin. 案 内.)

ANNĒ, such things, so: *wannē annē yang*, I never say such things; *annē-taru*, same as *annē*. (Jap. *anna koto*.)

ANSĒ, properly ANG SĒ, equivalent to Jap. *kore ja*: *ansē takasang*, that is too dear.

AN-SHING, ease of mind: *an-shing shung*, to feel at ease. (Jap. *an-shin*, Chin. 安心.)

ANSI, properly ANG SI, equivalent to Jap. *sō shite*, and so, and.

ANU, that (conf. pp. 47 and 128): *anu tchu*, that person, he, she. (Jap. *ano*.)

APPI, so, such: *appi gwā nu huni*, such a small boat.

ARANG, no, properly the negative present of *ang*, to be. (Jap. *aranu*, not thus used.)

ARARI, hail. (Jap. *arare*.)

ARASANG, rough, violent: *ara-yui*, a severe shock of earthquake. (Jap. *arai*.)

ARĀSHUNG, to manifest. (Jap. *arawasu*.)

ARASUYUNG, to dispute. (Jap. *arasou*.)

ARATAMĪNG, to correct, to amend. (Jap. *aratameru*.)

ARAYUNG, to wash. (Jap. *arau*.)

ARI, that thing or person, he, she. (Jap. *are*.)

ARI-NAMI, boisterous waves. (Jap. *ara-nami*.)

ARU, attributive form of *ang*, to be, conf. p. 68. It is often used to signify a certain: *aru u tira*, a certain Buddhist temple. (Jap. *aru*.)

ASA, the morning: *asa-han*, breakfast; *asa fēku*, early in the morning; *asa yusa*, morning and evening. (Jap. *asa*.)

ASATI, the day after to-morrow. (Jap. *asatte*.)

ASHI, the leg, the foot, but see caution on p. 30–31: *ufē ashi hayamiri*, lit. hasten your legs a little,—as we might phrase it, move your stumps,— in speaking to a coolie. (Jap. *ashi*.)

ĀSHI-JING, a lined garment,—derived from *āshung*, to put together, and *ching*, garment. (Jap. *awase*.)

ĀSHI-MUNG, same as ĀSHI-JING.

Ā-SHŪ, a major-domo, a factotum.

ĀSHUNG, to cause to come together, to put together,—said of things. It is better to say *ichāshung* when speaking of people. (Jap. *awaseru.*)

ASI, sweat, perspiration. (Jap. *ase.*)

ASI, verbal noun of the present tense of *ang*, to be: *asi n' tsītē*, owing to the fact of.

ASIBUNG, to amuse oneself, to play. (Jap. *asobu.*)

AT, an abbreviation of *aru*, for which see p. 68.

ATAI-MĒ, proper, natural, usual. (Jap. *atari-mae.*)

ATAYUNG, to hit, to touch, to be exposed to. (Jap. *ataru.*)

ATCHA! ATCHA! an exclamation of pain. (Jap. *a ita?*)

ATCHUNG, to walk: *kunēda ww' atchi mishēbitī?* lit. did you walk recently, but used as a greeting equivalent to the Jap. *senjitsu wa go kigen yō gozaimashita*, when again meeting a friend whom one had seen a few days previously. (Jap. *aruku?*)

ATI, used like Jap. *zutsu* to form distributive numeral phrases: *chui ni mītsi-ati tu-mishōri*, please each of you take three. (Jap. *ateru*, to apportion.)

ATI, gerund of *ang*, to be.

ATSIMAYUNG, to collect,—intrans. (Jap. *atsumaru.*)

ATSIMĪNG, to collect,—trans. (Jap. *atsumaru.*)

ATSISANG, hot. (Jap. *atsui.*)

ATTA, suddenly.

ATU, behind, after: *atu kara*, afterwards; *atu-wī shung*, to pursue, lit. to do a following after; *unu atu*, after that. (Jap. *ato.*)

AWA, millet. (Jap. *awa.*)

AWATĪNG, to take fright. (Jap. *awateru.*)

AYĀ, mother,—used by the upper classes.

AYABĪNG, an honorific substantive verb equivalent to the Jap. *gozaimasu*, see bottom of p. 108; *ayabirang*, used in the sense of no, is its negative present.

AYASANG, dangerous. (Jap. *ayaui.*)

AYĒ SANI? is there not? lit. equivalent to the Jap. phrase *ari wa shinai ka?* *ayē* being the "isolated state" of *ai* (the "indefinite form" of *ang*, to be), while *sani* is the negative interrogative present of *shung*, to do. The honorific form of *ayē sani* is *ayē shabirani*, which is equivalent to Jap. *ari wa shimasen ka?*

AYŪ, a kind of small trout. (Jap. *ayu* or *ai*.)

B.

BĀ, occasion, hence when, see pp. 129–130: *atsisaru bā*, the hot season. (The first part of Jap. *ba-ai* is the same word.)

BĀ, an aunt. This term is often used in addresing elderly women, irrespective of kinship. (Jap. *oba*.)

BAKAI, only. (Jap. *bakari*.)

BAKĀNG, about, only, some, but often little more than an expletive. (Same as BAKAI?)

BAN-JU, an official rest-house for travellers, such as the native Luchuan government established in the rural districts. (Jap. *ban-sho*, a guard-house, Chin. 番所.)

BAPPĒ, a mistake.

BA-SHĀ, the *Musa textilis*, a species of banana plant whose fibre serves for weaving purposes: *basha-nai* (with short *a*), a banana fruit of the edible species; *ba-shū*, the plant producing this fruit. Conf. p. 88. (Jap. *ba-shō*, Chin. 芭蕉.)

BA-SHU, moment, instant, time; hence while, when; conf. *bā* 1. (Jap. *ba-sho*, place, *never* time, derived from earlier *niwa*, court, which was contracted to *ba*, and Chin. 所, place.)

BIKĀI, BIKĒJI, } variants of *bakai*, only.

BIN-CHŌ, assiduous, diligent: *bin-chō shung*, to be diligent. Conf. *hamayung*. (Jap. *ben-kyō*, Chin. 勉強.)

BING, an opportunity. (Jap. *bin*, Chin. 便.)

BĪNG, a mutilated form of the honorific verbal termination *yabīng;* thus *fēsēbīng*, for *fēsa yabīng*.

BIN-RI, convenience. (Jap. *ben-ri*, Chin. 便利.)

BITSI, different, other. (Jap. *betsu*, Chin. 別.)

BITSI-DANG, special. (Jap. *betsu-dan*, Chin. 別段.)

BŌ-ZI, a Buddhist priest. (Jap. *bō-zu*, Chin. 坊主.)

BUNG, part, portion: *ī bung ni*, lit. in his portion of talking, *i. e.* what he said was as follows, quoth he. (Jap. *bun*, Chin. 分.)

BUNG, a tray. (Jap. *bon*, Chin. 盆.)

BUP-PŌ, Buddhism. (Jap. *Bup-pō*, Chin. 佛法.)

BU-RĪ, rudeness: *duttu gu bu-rī shabiti*, [excuse me for]. having been so rude. (Jap. *bu-rei*, Chin. 無禮.)

BUSHANG, "the desiderative adjective"; see pp. 119, 94, and 97. (Jap. *hoshii*.)

BUTSIGĒ NAYUNG, to faint.

BYŌ-CHI, disease, sick. (Jap. *byō-ki*, Chin. 病氣.)

C.

CHA', apocopated imperfect tense of *chūng*, to come.

CHĀ, tea: *u cha ushagari*, please take some tea,—*chā* being shortened to *cha* in this case. (Jap. *cha*, Chin. 茶.)

CHĀ? what? This word enters into numerous locutions and compounds, as *chā shi?* why? *chādungding* (with a negative verb), nothing, etc., etc., for which see p. 48: *chāganashi*, somehow or other.

CHĀ, they; used also as a pluralising suffix, see p. 36.

CHĀ, continual, always: *chā nu kangē*, constant care.

CHĀBIRA, honorific future of *chūng*, to come.

CHĀDUNGDING (combined with a negative verb), nothing: *chādungding yarang*, cannot at all express, ineffable.

CHAKU, a guest: *chaku nu zashichi*, a reception room. (Jap. *kyaku*, Chin. 客.)

CHĀNGDING, (same as CHĀDUNGDING.)

CHANG GUTŌRU (with *a* short), what like? *chang gutōru tukuru y'a' ga?* what sort of place is it?

CHĀNG, a cock—said only of barn-door fowls, not of the males of other species of birds. (Archaic Jap. *kake?*)

CHĀNG NARANG, there is no help, nothing to be done. Equivalent to Jap. *shikata ga nai.*

CHĀRU, for *chā aru?* what [sort of]?

CHĀSHĀ-TĀ, see *fī.*

CHĀSHUNG, to extinguish. (Jap. *kesu.*)

CHĀSING, in any case, positively, equiv. to Jap. *dō shite mo.*

CHASSA? how much? *chassa shi ichu' ga?* how much will you go for? The "aggregated form" *chassang* means any number, a great quantity.

CHĀYUNG, to go out (of fire), to be extinguished. (Jap. *kieru.*)

CHI or CHĪ, spirit, mind: *chi nu chichōru,* quick-witted. (Jap. *ki,* Chin. 氣.)

CHĪ, milk, the breast. (Jap. *chichi.*)

CHICHASANG, near, short: *kuri karā chichasami?* is this a short cut? (Jap. *chikai.*)

CHI-CHING, a famine. (Jap. *ki-kin,* Chin. 飢饉.)

CHICHŪ, CHICHŪ-TSICHI, } the moon. (*tsichi*=Jap. *tsuki,* moon.)

CHICHUNG, to hear: *chichi-irirang,* won't listen, pays no heed; *chichi-kunung,* to hear and retain, to remember what one has heard. The causative *chikashung* signifies to tell. (Jap. *kiku.*)

CHICHUNG, to be efficacious: *chi nu chichōru,* quick-witted.

CHIDAMUNU, any hairy mammal, such as the horse, dog, rat, etc. (Jap. *kedamono.*)

CHI-GAKAI, anxiety: *chi-gakai shung,* to be anxious. (Jap. *ki-gakari.*)

CHIGAYUNG, to differ, hence to be wrong. (Jap. *chigau.*)

CHI-GWAN-JU, a place of prayer, a resort of pilgrims. (Jap. *ki-gwan-jo,* Chin. 祈願所.)

CHĪ-JING, an unlined garment for light summer wear,—derived from *chīng*, to wear, and the *Nigori'ed* form of *ching*, a garment, respectively *kiru* and *kinu* in Classical Jap.

CHIKA-GURU, latterly, lately. (Jap. *chika-goro.*)

CHIKU-DUNG, a class name which includes the gentry and commonalty, but excludes the nobles. Written 筑登.

CHIM-BUTSI, sightseeing. (Jap. *kem-butsu*, Chin. 見物.)

CHIM-PŌ, neighbourhood, environs. (Jap. *kim-pō*, Chin. 近傍.)

CHIMU, the liver, which is considered the seat of courage: *chi-nu-chā-ya nna uduruchi, chimung tukurung nērang*, the people were panic-stricken, *lit.* As for the people, all fearing, there was no place even for their livers. (Jap. *kimo.*)

CHĪ-MUNG, see *chī-jing.*

CHIN-CHŌ, the prefectural office, Government House. (Jap. *ken-chō*, Chin. 縣廳.)

CHING, clothes. (Classical Jap. *kinu.*)

CHĪNG, to wear, to put on (clothes): *ching chīng*, to put on clothes; *chinō chirang*, not to put on clothes. (Jap. *kiru.*)

CHING, to cut (trans.): *chiri-kurushung*, to cut to death, to kill. (Jap. *kiru.*)

CHIN-JING, a sage, a philosopher. (Jap. *ken-jin*, Chin 賢人.)

CHINŪ, yesterday. (Jap. *kinō.*)

CHI-NU-CHĀ (probably for *chu-nu-chā*), people.

CHIRI, mist. (Jap. *kiri.*)

CHI-RĪ, clean. (Jap. *ki-rei*, Chin. 奇麗.)

CHIRĪNG, to cut,—intrans. (Jap. *kireru.*)

CHĪRU, yellow: *chīru-bana*, a yellow flower. (Jap. *ki-iro.*)

CHĪ-SACHI, police. (Jap. *kei-satsu*, Chin. 警察.)

CHI-SHA, a railway train. (Jap. *ki-sha*, Chin. 氣車.)

CHIŪ, to-day: *chiū wuganabira*, lit. to-day I will reverence [you],—a salutation equivalent to our good day. (Jap. *kyō.*)

CHŌ, "isolated form" of CHU, person.

CHŌ', apocopated perfect of CHŪNG, to come.

CHŌDU, exactly, quite. (Jap. *chōdo.*)

CHŌ-GING, a theatrical piece, a drama: *Gūfā Chō-ging*, the piece entitled "The Wen,"—the Luchuan version of the Jap. tale of "The Elves and the Envious Neighbour," translated by Mitford in "Tales of Old Japan." (Jap. *kyō-gen*, Chin. 狂言.)

CHŌNG, perfect of *chūng*, to come.

CHŌNG, even, about: *nā ni-san nichē chōng matarī-ya sani?* can't you wait about two or three days? (In sense it corresponds exactly to Jap. *de mo.*)

CHŌ-SHUNG, a briar. (Chin. 長拳.)

CHU, a person, often sounded *tchu* for emphasis, with "isolated form" *tchō: anu tchu*, he, she. See also *chi-nu-chā*, and p. 31; *chu-ussha-gisaru*, pleasant-looking, amiable. (Jap. *hito.*)

CHU, one—in compounds, as *chu-yurō*, one night; *chu-kēng*, once. Conf. p. 64. (Jap. *hito.*)

CHŪ', apocopated present of CHŪNG, to come.

CHUI, one person, hence alone: *chui winagu-n'-gwa*, one girl; *chui ni mītsi-ati*, three for each. (Jap. *hitori.*)

CHŪNG, to come—irreg. verb, see p. 111. (Jap. *kuru.*)

CHURA, beautiful: *chura-kāgī*, a handsome girl. (Classical Jap. *keura* or *kiyora?*)

CHŪSANG, hard, fast, tight. (Jap. *tsuyoi?*)

CHŪ-SHICHI, an ancient monument. The lit. Jap. equiv. would be *kyū-seki*, but *ko-seki* (Chin. 古蹟) is used instead.

CHŪ-SHUKU, a small stool or rest for the elbow to lean on. (Jap. *kyō-soku*, Chin. 脇息.)

D.

DABI, a funeral (equivalent to Jap. *tomurai*, not to *da-bi*, the Jap. for cremation, Chin. 茶毘.)

DAKI, a bamboo. (Jap. *take.*)

DATĒNG, large, big: *datēng nu ing*, a big dog. Conf. p. 122.

DĒ, price: *mung nu dē nu sam-ming*, a statement of the price of a thing, a bill. (Jap. *dai*, Chin. 代.)

DĒ, the ordinal prefix: *dē-ichi*, the first,—used also as a kind of superlative, as *dē-ichi nu ufu-michi*, the very largest road. (Jap. *dai*, Chin. 第.)

DĒ MUNG, see p. 114.

DĒBIRU, an irregular and defective substantive verb; see bottom of p. 113.

DĒ-KUNI, a species of giant radish,—the *Raphanus sativus*. (Jap. *dai-kon*, Chin. 大根.)

DĒNG, see p. 114.

DISAI, if you please. (It can scarcely be the Jap. *dōzo*.)

DŌ, a hall, specifically a Confucian temple. (Jap. *dō*, Chin. 堂.)

DŌ, an emphatic final particle,—see p. 50.

DŌ-CHŪ, on the road, while travelling. (Jap. *dō-chū*, Chin. 道中.)

DŌDING, somehow or other, if you please.

DŌ-RI, reason. (Jap. *dō-ri*, Chin. 道理.)

DU, an emphatic particle with which an important rule of syntax is connected; see ¶ ¶ 64 and 98, Sect. III. (Jap. *zo*.)

DU, a time (French *fois*): *san-du*, three times. (Jap. *do*, Chin. 度.)

DŪ, the body,—used where *karada* would be used in Japanese: *dū-agami*, self-importance, conceit; *dū-gurishang*, painful [to the body]. (Jap. *dō*, Chin. 胴.)

DŬ, copper. (Jap. *dō*, Chin. 銅.)

DŪ, also *rū*, a dragon. (Jap. *ryū* or *ryō*, Chin. 龍.)

DŪ-CHŬ, Luchu. For a discussion of this name and the various ways of writing it, see Appendix to a paper in Vol. V, No. 6 of the Journal of the Royal Geographical Society, entitled "The Luchu Islands and their Inhabitants." (Jap. *Ryū-kyū*, Chin. 琉球.)

DŪDU, very, very much.

DŪ-GURISHANG, see *dū* 1. (Jap. *dō*, trunk; and *kurushii*, painful.)

DUKU, very.

DUMĒYUNG, to seek, to enquire after. (Jap. *tanomu*, to request?)

DUNG, the emphatic particle *du* in its "aggregated form" (see ¶ 64 and Chap. III): *kunu tī dung y'arē, dziru y'ating yutasharu hazi*, if it be but this kind, doubtless any one of them will do.

DUNG, a verbal suffix, for which see ¶ 128.

DUNGSĒ, the termination of the "contingent" mood; see ¶ 119.

DURU, mud. (Jap. *doro*.)

DUSHI, a comrade. (Classical Jap. *dochi*, modern *dōshi*.)

DUTTU, very, too,—often used where Jap. would have *amari*, or else *sukoshi mo*, as *duttu takasang*, too dear; *urē duttu wakarang*, I don't understand that at all. (Jap *zutto*.)

DZIRU? which? always used in the "isolated form" *dzirō*, when simply interrogative. The plain form occurs only in such idioms as *dziru ding* or *dziru y'ating*, whichever, either, any.

DZŪ, the tail.

DZURI, a prostitute: *dzuri nu yā*, a brothel; *dzuri-yubā*, a whoremonger. (Jap. *jo-rō?*)

F.

FA, poetical for *hō*, direction.

FĀ, the leaf of a tree. (Jap. *ha*.)

FAFA, a mother. (Jap. *haha*.)

FARU, the spring (season). (Jap. *haru*.)

FĒ, ashes. (Jap. *hai*.)

FĒ, a fly. (Jap. *hai*.)

FĒ, the lungs. (Jap. *hai*, Chin. 肺.)

FĒ-KAZI, the south wind. (Jap. *kaze*, wind.)

FĒRINCHI, explained as equivalent to Jap. *hairi-konde*, creeping into. *Fēri* could easily be Jap. *hairi*; but *nchi* is more probably equivalent to Jap. *mite*, seeing.

FĒ-RŌ, respectfully received: *Tō kara fē-rō ni nataru san-jū-ruku shī*, the thirty-six families sent over from China to Luchu [who kept alive Confucianism and Chinese studies at Kumi near Nafa]. (Jap. *hai-ryō*, Chin. 拜領.)

FĒSANG, quick, early: *fēku kara*, from the first, soon. (Jap. *hayai*.)

FĒYUNG, to be current—as diseases; popular—as a fashion. (Jap. *hayaru*.)

FĪ, fire, a light: *fī tsikiti*, having lit a light; *fī itti kū*, put fire [in the brazier]; *fī-chāshā-tā*, firemen; *fī-guruma*, a steamer, lit. fire-wheel. (Jap. *hi*.)

FĪ, the sun. The synonym *tīda* is more used. (Jap. *hi*.)

FICHUI, poetical for *chui*, one person, hence alone. (Jap. *hitori*.)

FICHUNG, to draw, to pull, to catch, to restrain: *kazi fichung*, to catch cold; *iji fichung*, to restrain one's temper; *samising fichung*, to play the banjo; *fichi-ūyabīng*, to go surety, to warrant,—an honorific form, the corresponding plain form of which is not certain. (Jap. *hiku*.)

FIJAI, the left (hand): *fijai-muti*, facing to the left. (Jap. *hidari*.)

FIJI, the beard: *fiji suyung*, to shave. (Jap. *hige*.)

FĪ-JĪ, ordinary, usual. (Jap. *hei-zei*, Chin. 平生.)

FĪJĪ-GĒ or FĪJĪ-N'-TŌ, the elbow. (Jap. *hiji*.)

FIKARI, brilliancy, glare. (Jap. *hikari*.)

FIKUSANG, low. (Jap. *hikui*.)

FING, to elapse—as time. (Jap. *heru*.)

FING SHUNG, to be intractable,—said of horses.

FINJIYUNG or FINJING, to flee, to escape: *finjīru fō-kō wakarang*, he knew not whither to flee.

Fin-sū, poor : *finsū-mung*, a poor man.

Fin-tō, an answer : *fin-tō shung*, to answer. (Jap. *hen-tō*, Chin. 返答.)

Fira, an ascent, a hill, equivalent to Jap. *saka*. It is noteworthy that Jap. *hira* signifies the exact converse, viz., flat, but that the Aino language has *pira* in the sense of cliff. Perhaps the Luch. compound *fira-yama*, a low hill, may help to bridge the divergence between the Luch. and the Jap. use of this word.

Firu, midday, day (as opposed to night) : *firung yurung*, day and night ; *firu-ma*, the midday meal. (Jap. *hiru*.)

Firugīng, to spread out,—trans. (Jap. *hirogeru*.)

Firusang, broad. (Jap. *hiroi*.)

Fīsang, cold. (Jap. *hieru*, to be cold.)

Fisha, the leg, the foot ; conf. p. 80 : *fisha-nā*, the upper surface of the foot. (Jap. *hiza*, knee.)

Fi-shaku, less usual than the synonym *nību*, q. v. (Jap. *hi-shaku*, Chin. 指杓.)

Fishi, a reef, sunken rocks. The coral reefs around the Luchuan coast are so called. (This Luch. word is borrowed by the Jap. in place-names under the form *hise* or *bise*.)

Fita, awkwardness. (Jap. *heta*.)

Fitsiki, a cupboard, a closet.

Fi-yū, a coolie. (Jap. *hi-yō*, labour paid by the day, *yū* or *yō* being probably Chin. 用.)

Fī-zī, see *fījī*.

Fō-kō, direction, way. (Jap. *hō-kō*, Chin. 方向.)

Fū, a sail. (Jap. *ho*.)

Fū ! an exclamation used in answering a call,—not exactly "yes," which is *ī*, but somewhat like it and corresponding to Jap. *hai !*

Fū-chi, see **Hū-chi**.

FUCHUNG, to blow: *tabaku fuchung*, to smoke, lit. to blow tobacco. (Jap. *fuku.*)

FUDI, see HUDI.

FUDĪ, lightning; *fudī kannai shung*, to thunder and lighten.

FUDU, amount, as much as: *uri fudu*, so much. (Jap. *hodo.*)

FŪ-GA, esthetic, refined: *fū-ga na tchu.* (Jap. *fū-ga*, Chin. 風雅.)

FUKA, outside, elsewhere: *fuka ngkai*, elsewhither: *warabi y'asi n' tsītē, fuka ngkai njasang*, they won't let him go out, as he is a child. (Jap. *hoka.*)

FUKUI, dust. (Jap. *hokori.*)

FŪ-KŪ-NING, a clerk, a steward;—only the better sort of servitors are so styled. (Jap. *hō-kō-nin*, a servant, Chin. 奉公人.)

FUNG, a book. (Jap. *hon*, Chin. 本.)

FUNG-YAKU, translation: *fung-yaku shung*, to translate. (Jap. *hon-yaku*, Chin. 飜譯.)

FURI, appearance, pretence: *shirang furi sshi wutang*, he pretended not to know. (Jap. *furi.*)

FURI-MUNG; see HURI-MUNG.

FURU, a pigsty. See HURU.

FURUMĒ, a feast. (Jap. *furumai.*)

FUSHANG, the "desiderative adjective," generally found suffixed to verbs in the *Nigori'ed* form *bushang*; see p. 119. (Jap. *hoshii.*)

FUSHI, the stars. (Jap. *hoshi.*)

FUSHIJUNG, to obviate, to avert. (Jap. *fusegu.*)

FUSHUNG, to dry,—trans. (Jap. *hosu.*)

FU-TAS-SHA, unsound, unhealthy. (Jap. *fu-tas-sha*, Chin. 不達者).

FUTATSI, two, poetical for *tātsi.* (Jap. *futatsu.*)

FUTSIKA, two days, the second day of the month. (Jap. *futsuka.*)

FUYUNG, to dig. (Jap. *horu.*)

G.

GA, a postposition used to indicate various relations,—genitive, nominative, and interrogative. See pp. 51, 132, and 134. (Jap. *ga* and *ka*.)

GAJANG, a mosquito: *gajang ni kūratti*, bitten by mosquitoes. (Jap. *ka*, mosquito, and Chin. 蠅, *chang*, fly ?)

GAJIMARU, the banyan tree.

GAK-KŌJI, a school. (Jap. *gak-kō*, Chin. 學校. The meaning of the sylalble *ji* is unknown.)

GANASHĪ, a title equivalent to His Majesty, which is applied to the Luchuan kings and also to Confucius: *Kūshi Ganashī*, Confucius.

GANI, a crab. (Jap. *kani*.)

GAN-JŪ, strong, healthy: *gan-jū-mung*, a strong man; *u gan-jūng shi-mishēbiri yō*, may you enjoy good health—said to a parting friend. (Jap. *gen-jū*, severe, Chin. 嚴重.)

GARASI, a crow. (Jap. *karasu*.)

GASA-GASA, an onomatope for the noise made by rats, cats, or by people fidgetting about. (Jap. *gasa-gasa*.)

GA-SHI, death by starvation. (Jap. *ga-shi*, Chin. 餓死.)

GASSANG, light, not heavy: *garu-mung*, something light. (Jap. *karui*.)

GATI, see NĀGATI.

GATTING SHUNG, to consent, to agree: *wannē gattinō sang*, I won't consent to it. (Jap. *ga-ten* means rather to understand than to consent; Chin 合點.)

GĒ-CHI, a cold, a catarrh. (Chin. 吱氣.)

GĪ or GI, a hair: *hana-gī*, hairs in the nose; but *matsi-gi*, eyelashes. (Jap. *ke*, *ge*.)

GICHI-GICHI, an onomatope for the sound of rattling. (Jap. *gichi-gichi*, used for the sound of scraping.)

GISANG, an adjective in form, but used as a suffix to indicate likeness or likelihood, much as *rashii* is used in Japanese; see pp. 119–120.

GŌ, the tenth part of a *ri*, or league. This manner of dividing the *ri* prevails also throughout the island of Kyūshū. The nearest thing to it in the rest of Japan is the subdivision of the ascent of certain mountains—notably Fuji—into 10 *gō*. (Chin. 合 ?)

GU, an honorific prefix: *gu yyē-satsi*, an answer. It is less used than its Jap. equivalent. (Jap. *go*, Chin. 御.)

GŪ, five, shortened to *gu* in compounds. (Jap. *go*, Chin. 五.)

GU-CHI-SŪ, a feast. (Jap. *go-chi-sō*.)

GŪFĀ, an opprobrious form of the next word: *Gūfā Chō-ging*, see CHŌ-GING.

GŪFU, a wen, a hump, a peak. (Allied to the preceding ?)

GU-JŌ, poet. *gu-jo*, a letter. (Jap. *go-jō*, Chin. 御狀.)

GUMĀ, small: *gumā ufū*, small and great. It is abbreviated to *guma* in compounds: *guma-bana*, a small flower. (The *koma* of Jap. *koma-kai* and *koma-mono*.)

GŪNĀ, lame.

GURĒ, about, rather. It is preceded by the attributive form of the verb, because it is originally a noun meaning state, quality. (Jap. *kurai*, *gurai*.)

GURI, a shower of rain.

GURU, time, occasion: *kunu gurō*, just now, at the present time. (Jap. *koro*, *goro*.)

GURU-GURU, an onomatope for going or curling round and round. (Jap. *kuru-kuru* or *guru-guru*.)

GUSIKU, a castle, a fort. Though this looks a purely native word, may it not perhaps be the Chin. 御宿, "august residence," a not unlikely compound either in Luch. or in Jap. ?

GUTŌRU, like, similar; see p. 122. (Classical Jap. *gotoki*.)

GUTU, connected with the preceding; see pp. 52 and 122.

GUTU, every,—used in compounds, suffixed to the word it qualifies: *munu-gutu*, every person; *bing-gutu*, at every opportunity. (Jap. *goto*.)

GWĀ, a child, the young or diminutive form of anything, conf. p. 89: *huni-gwā*, a small boat. In some compounds it is shortened to *gwa*, as *winagu-n'-gwa*, a girl, lit. child of woman. The word *gwā* is suffixed to the names of children of both sexes till about the age of fifteen, thus *Mōshā Gwā* (*mōshā* means "bull" or cow). Parents, however, sometimes go on using it even to their grown-up sons.

GWATSI (in compounds only), the moon, a month: *jū-gwatsi*, the tenth moon. (Jap. *gwatsu*, Chin. 月.)

H.

HĀ, a tooth. (Jap. *ha*.)

HABA, breath, width. (Jap. *haba*.)

HABERU, a butterfly (this is the only Luch. word normally containing a short *e*): *haberu-bā*, (lit. butterfly leaf), the *Salisburia adiamtifolia*, called by the Japanese *ichō*. The Luch. name was given in allusion to the shape of the leaves, which resemble butterflies' wings.

HABU, a poisonous species of serpent,—the *Trimeresurus ryukyuanus*,—which causes many deaths annually in the Luchu Islands, especially in Ōshima and Toku-no-shima. (Jap. *hebi*, which means a snake of any kind?)

HACHĀ, a bee, a wasp. (Jap. *hachi*.)

HACHI, eight. (Jap. *hachi*, Chin. 八.)

HACHUNG, to spit, to vomit. (Jap. *haku*.)

HADZICHI, tattooing,—only that on women's hands is so called.

HA-GAMA, a kiln, a furnace. Conf. KAMA.

HAGŌSANG, filthy.

HĀI, a needle, a pin. The sense of needle may be made clearer by using the periphrasis *ching nōyā' hāi*, lit. garment sewing needle. (Jap. *hari*.)

HAI-MMA, a running horse, i. e. a good horse,—not necessarily a racer. (Jap. *hashiri-muma.*)

HAIYA, a pillar. (Jap. *hashira!*)

HAJIMAYUNG, to begin,—intrans. (Jap. *hajimaru.*)

HAJIMING, to begin (trans.), to do for the first time. The following salutations are usual on first meeting a person: to an equal *Hajimiti wuganabira*, lit. I will worship (you) for the first time; to an inferior *Hajimiti yā!* lit. Oh! for the first time. (Jap. *hajimeru.*)

HAKA, a grave. (Jap. *haka.*)

HAMAYUNG, to be diligent,—the proper native term, of which *bin-chō* is a learned Siuico-Japanese equivalent. (Jap. *hamaru*, to be inside of, to be addicted to.)

HAM-MĒ, rice used as food. (Jap. *ham-mai*, Chin. 飯米.)

HANA, a flower: *hana-ichi*, a flower-vase, Jap. *hana-ike*; *hana-gi*, a flowering shrub or plant,—Jap. *ue-ki*. (Jap. *hana.*)

HANA, the nose: *hana-gī*, hairs in the nose. (Jap. *hana.*)

HANASHI, conversation, a story: *hanashi shung*, to tell, to say. (Jap. *hanashi.*)

HANG, half: *hang-kata*, ditto. (Jap. *han*, Chin. 半.)

HANGJANA-SHĪ-MĒ, an extremely polite term for grandmother. Conf. *ufu-jungjang-shī.*

HANG-KATA, half. (Jap. *han*, half, Chin. 半; and *kata*, side.)

HANI, a wing. (Jap. *hane.*)

HARA, the belly: *hara-ubi*, a horse's belly-band. (Jap. *hara.*)

HARAYUNG, to pay: *harāng gutu tatchang*, he has gone off without paying.

HARU, the spring season; more often *faru*. (Jap. *haru.*)

HARU, a tract of open country: *haru-yādui*, a solitary hut. (Jap. *hara.*)

HASAMARING, to be between two things, to be enclosed. (Jap. *hasamaru.*)

HASANUNG, to put between two other things, to insert. (Jap. *hasamu.*)

HASHI, a bridge. (Jap. *hashi.*)

HASHIRU, a door : *hashiru-guchi*, ditto.

HASSHISHI, the gums,—from *hā*, tooth, and *shishi*, flesh.

HATAKI, a field,—other than wet rice-fields. (Jap. *hatake.*)

HATARACHUNG, to work. (Jap. *hataraku.*)

HĀ-TUI, or HĀ-TUYĀ, a large kind of barndoor fowl,—what the Jap. call *shamo.*)

HAYAMĪNG, to hasten (trans.) : *ufē ashi hayamiri*, go a little quicker,—said to a coolie. (Jap. *hayameru.*)

HĀYĒ, either part of a verb equivalent to Jap. *hashiru*, to run, or else equivalent to *fēku*, Jap. *hayaku*, quickly : *fēku hāyē nari*, go more quickly ! make haste ! (to a coolie.)

HAZI, a word used to form a verbal tense which implies at once futurity and necessity or probability, like *beshi* in modern written Japanese : *ang y'ara hazi*, no doubt [it will be so] ; *nērang hazi*, there will probably not be, probably not. Conf. ¶ 116, p. 88. (Jap. *hazu*, necessity.)

HAZIKASHUNG, to be shamefaced, ashamed. (Jap. *hazukashii*, shamefaced.)

HIBICHI, a resonant sound, an echo. (Jap. *hibiki.*)

HŌ, direction, place, in : *Uchinā nu Kunjang hō-ya*, in the district of Kunjang in Great Luchu. The alternative but rare pronunciation *fa* is nearer to Chin. 方, *fang*. (Jap. *hō.*)

HŌ-BŌ, everywhere. This is simply a reduplicated form of the preceding word. (Jap. *hō-bō*, Chin. 方 方.)

HŪ, the cheeks. (Jap. *ho.*)

HŪ-CHI, a bad cold, influenza, specifically the malarial fever prevalent in the "Further Isles" of the Luchuan archipelago. (Jap. *fū-ki*, flatulence, Chin. 風 氣.)

HUDI, a pen. (Jap. *fude.*)

HUMIYUNG, to praise. (Jap. *homeru.*)

HUNA-TO, a seaman, a common sailor. (Jap. *funa-bito.*)

HUNI, a vessel, a ship: *huni is-sō*, one ship; *huni gwā*, a small vessel, a boat; *hunē-i*, seasickness; *hunē-i shung*, to be seasick; *huna-ukui*, seeing off one who is leaving by ship; *huni ga njitōng*, the vessel has sailed. (Jap. *fune*.)

HUNI, a bone. (Jap. *hone*.)

HURI-MUNG or FURI-MUNG, a madman, a fool: *yā-ya huri-mung!* you madman!— a common term of abuse. *Wang huri-mung nashu' kutu*, Because you make a fool of me.

HURU, a pig-sty, hence a latrine, because the pigsties are used for that purpose in Luchu: *Hurō mā ga?* Where is the W. C.? See also *yā-buru*. (Jap. *furo*, a bath-tub?)

HU-YAKARI, parting, leave-taking,—poet. For second half of compound conf. Jap. *wakareru*, to separate.

HUYUNG, to fall,—as rain, snow, etc.: *Ami nu uhōku huti*, it having rained heavily. (Jap. *furu*.)

HYĀ, a fellow, a rascal, used chiefly in the common abusive phrase *yā hyā huri-mung!* you wretch of a madman! See also *kuni-hyā*.

HYĀ, a cannon.

HYĀKU, a hundred,—with the *a* short in some compounds, as *hyaku-mang*, a million. (Jap. *hyaku*, Chin. 百.)

HYAKU-SHŌ, a commoner, a person of the lowest class. (Jap. *hyaku-shō*, peasant. Chin. 百 姓.)

HYŌ-SHI, the degree of convenience or inconvenience of anything: *yī hyō-shi arang*, it is inconvenient. (Jap. *hyōshi ga ii*, to be fortunate, Chin. 拍 子.)

I.

Ī, no,—rather vulgar; the polite equivalent is *ayabirang*, lit. is not. It is also used affirmatively, as nay sometimes is in English; *ī! chichang*, all right! I have heard—to an inferior. (Jap. *ie*.)

Ī BUNG NI, what he said was,—the usual way of introducing a quotation in a story, like the Jap. *iu ni wa* or *iwaku*. *Ī* is from *yung*, to say; *bung* is 分, "portion;" so that the literal meaning of the phrase is "in [his] portion of speaking."

ĪBI, a finger, a toe: *fisha nu ībi*, a toe; *ībi-ganī*, a ring. (Jap. *yubi*, vulg. *ibi*.)

ICHĀSHUNG, to cause to meet, to bring together. (Jap. *iki-awaseru*.)

ICHĀYUNG, to meet—said only of persons. (Jap. *iki-au*.)

ICHĒ, a meeting: *ichē ga cha' kutu*, because he came to see her.

ICHI, a pond. (Jap. *ike*.)

ICHI, one. (Jap. *ichi*, Chin. 一.)

ICHIŪ, a thread. Also called *īchu* and *itu*. (Jap. *ito*.)

ICHIWUI, strength, force. (Jap. *ikioi*.)

ICHUNG, to go. (Class. Jap. *yuku*; modern *iku*.)

ICHUTĀ, slightly just, a little. (Jap. *chito?*)

IFĒ, a little,—equivalent to Jap. *sukoshi*. Some pronounce it *ufē*.

ĪFU, gravel or mud washed down the bed of a stream.

I-JI, angry temper: *i-ji njiyung*, to get angry. (Jap. *i-ji*, Chin. 意地.)

IKAWA, poetical for *ikā*, the hypothetical mood of *ichung*, to go. (Jap. *ikaba*.)

IKIRASANG, few, scarce: *ikiraku natōng*, it has grown scarce.

IKU, however many: *iku shing-ning*, ever so many thousands of years. (Jap. *iku*.)

IKUTSI? how many? (Jap. *ikutsu*.)

IMĀ, a poetical term. Perhaps the same as the Jap. *ima*, now, for which the usual Luchuan is *kuma*.

IMĒ, IMĒNĒ, IMĒRU, IMŌCHI, forms of a verb, apparently *imēng*, which either is poetical or belongs to the language of Yaeyama, and signifies to go plus a strongly honorific tinge. (Jap. *inuru*, to go away?)

IMENSHĒNG, the same as *menshēng*, q. v., but a trifle more honorific: *imenshēbirang*, His Excellency is not at home; *kuma imenshēru yēkā*, while you remain here, Sir.

IME-TSIKAWA, poetical equivalent of Jap. *iki-tsukaba*, if (or when) you arrive. Conf. IMĒ.

IMI, a dream: *imi nūng*, to dream,—lit. to see a dream. (Jap. *yume*, archaic *ime*.)

IMI, mourning. (Jap. *imi*.)

INAKA, the country—as opposed to the town. (Jap. *inaka*.)

INCHASANG, short. (Jap. *mijikai?*)

INCHIRI-GUNI, England,—probably from the Chin. pronunciation of that name, and *kuni*, country.

ING, a dog. (Jap. *inu*.)

INUCHI, also called *nuchi*, life. (Jap. *inochi*.)

IP-PĒ, full, completely. (Jap. *ip-pai*, Chin. 一杯.)

IRABUNG, to choose: *iradi ī mishōri* (lit. Jap. *irande e nasai*), choose whichever you like best. (Jap. *erabu*.)

IRANA, a sickle.

IRI, a gimlet. (Jap. *kiri?*)

ĪRI, ĪSI, ITCHŌNG, ITCHŌTARU, ITCHŌYĒ, forms of a verb related to Jap. *iru*, to enter. Its present would probably be *iyung* or *īng*: *ww'īri mishēbiri*, please come in; *tīda nu itchōng*, the sun is striking [e. g. on the verandah].

IRI-MŪKŪ, a son-in law adopted for the purpose of taking the bride's surname and continuing her family. (Jap. *iri-muko*.)

IRIRATTANG, [CHICHI-] IRIRANG, ITTI (or ITCHI), forms of a verb related to Jap. *ireru*, to insert, to put in. Its present would probably be *irīng*. *Irirattang*, he was admitted; *chichi-irirang*, won't listen; *fī itti kū* (Jap. *hi wo irete koi*), go and fetch some charcoal for the brazier; *yū ning itchi* (Jap. *yoku nen wo irete*), paying great attention.

IRU, colour: *iru-iru*, all sorts; *irung tsikang*, not soiled, clean. (Jap. *iro*.)

I-SHA, a physician. (Jap. *i-sha*, Chin. 醫者.)

ISHI, a stone: *ishi-gwā*, a pebble. (Jap. *ishi*.)

ISHI-BYĀ, a cannon. (Jap. *iski-biya*.)

ISUJUNG, to hurry,—intrans. (Jap. *isogu*.)

ITCHŌYĒ SANI? is it not inside? Conf. ĪRI.

ITSI? when? used also in an indefinite sense to mean some time: *itsi nu ba-shu*, what time? some time or other, like Jap. *itsu-goro*; *itsika*, some day; *itsi mading*, equiv. to Jap. *itsu made mo*, for ever; *itsing*, equiv. to Jap. *itsu de mo*, always. (Jap. *itsu*.)

ITSIDING, always. (Jap. *itsu de mo*.)

ITSITSI, five,—in compounds *itsi*, as *itsi-kēng*, five times. (Jap. *itsutsu*.)

ITU, less common than *ichiū*, q. v.

ĪTUMA, leave (-taking): *chiū-ya ww'ītuma shabira*, I must be taking my leave [to-day]; *ītuma-gwiyu*, leave-taking, farewell. (Jap. *itoma*.)

IYU, fish: *iyu-uyā*, a fish-monger. (Jap. *uwo*.)

J.

JĪ, the earth, the soil: *jīng sakiti*, even the earth cracking. (Jap. *ji*, Chin. 地.)

JI-BUNG, a special time, that moment, when. (Jap. *ji-bun*, Chin. 時分.)

JING-KA, a human dwelling. (Jap. *jin-ka*, Chin. 人家.)

JI-TA, wooden clogs. (Jap. *ge-ta*, Chin. 下駄.)

JŌ, a gate,—written 門. It would seem that the Luchuans do not distinguish 門 from 城, properly castle, which latter character would better suit the sound.

JŌ-KI-SING, a steamer, less used than the true native word *fī-guruma*. (Jap. *jō-ki-sen*, Chin. 蒸氣船.)

JŪ, ten: *jū-gwatsi*, the tenth month of the year. (Jap. *jū*, Chin. 十.)

JŪ, inside. (Jap. *chiū* or *jū*, Chin. 中.)

JUM-PŪ, a fair wind. (Jap. *jum-pū*, Chin. 順風.)

K.

Kā, a well. (No cognate Jap. term of like meaning exists; but conf. Jap. *kawa*, a river, Luch. *kāra*.)

Kā, the bark of a tree. (Jap. *kawa*.)

Kabi, paper. (Jap. *kami*.)

Kacha, a mosquito-net. Apparently not connected with the word *gajang*, mosquito. In Jap. mosquito is *ka*, while mosquito-net is *ka-ya*, lit. mosquito-house. Possibly Luch. *kacha* may be compounded of Jap. *ka*, mosquito, and Chin. 帳 *chang*, curtain, by dropping the final nasal; but such a derivation seems unlikely.

Kachung, to write. (Jap. *kaku*.)

Kafūshi, thank you,—said to inferiors, the formula to equals being *ni-fē dēbiru*. Also *chiū-ya kafūshi*, thanks, that will do for to-day; *chinū-ya kafūshi*, thanks [for the trouble you took] yesterday.—Though believed by the Luchuans to be a true native word, *kafūshi* looks as if it might be a Chinese phrase beginning with the character 可.

Kāgā, shadow, shade. (Jap. *kage*.)

Kāgī, the face, "isolated form" *kāgē*: *chura-kāgī*, a handsome face, *i. e.* a pretty woman. (Jap. *kao?*)

Kagu, a sort of palanquin: *kagu-kachi*—in Jap. *kago-kaki*, a palanquin-bearer. (Jap. *kago*.)

Kagu-dūru, a primitive kind of lantern used in the rural districts of Luchu. (Jap. *kago*, basket, and *tō-rō*, Chin. 燈籠, lantern.)

Kai, poet. for *ngkai*, to; see p. 56.

Kāji, the helm of a vessel. (Jap. *kaji*.)

Kakayung, to cling, to be in, to be involved in: *hū-chi ni kakati*, having caught malarial fever. (Jap. *kakaru*.)

Kaki-dzichi, a pestle. (Jap. *tsuchi*.)

Kakiōyung, to be in time,—equiv. to Jap. *ma ni au*.

KĀKITI, gerund of a verb signifying to dry,—intrans. (Jap. *kawaite.*)

KAKIYUNG or KAKĪNG, to place, to hang (trans.), hence to lie down: *kukuru ni kakiyung*, to lay to heart. *Nni nu waruku natōyabī' kutu, ifē kakiti nābira*, I feel a little sick, so I will just try lying down a minute. (Jap. *kakeru*, which however never means to lie.).

KAK-KŌ, shape, fashion, kind: *chā nu kak-kō nu mung?* what kind of thing? (Jap. *kak-kō*, Chin. 格好.)

KAMA, a cooking range, equiv. to Jap. *hettsui.* (Jap. *kama*, a kiln.)

KAMI, above. (Jap. *kami.*)

KAMI, a god,—generally with the honorific prefix *u*, thus *u kami.* (Jap. *kami.*)

KĀMI, a jar. (Jap. *kame.*)

KĀMĪ, a tortoise: *kāmī-na-kū-baka*, lit. tortoise-shell grave. The Luchuan family burial-places are so called, on account of their shape ∩. (Jap. *kame*).

KANAMĪNG, to seize, to arrest. (Jap. *karameru*, to bind.)

KANASHASŌYUNG, to love,—in general, as parents their child or a man his mistress. (Jap. *kanashii*, sad?)

KANAYUNG, to suit: *chī ni kanayung*, to suit one's taste. (Jap. *kanau.*)

KAN-CHIGĒ, an error of judgment. (Jap. *kangae-chigai.*)

KANG, thus, in this way: *kang idungsē*, if he says so; *wā mi-kumē kang y'ayabīng*, my opinion is this; *kang kang*, so and so. (Jap. *kō.*)

KANGĒ, thought, care, hence kind thoughtfulness or assistance, anxiety: *u kangē mishōchi* (equivalent to Jap. *go shū-sen nastte*), your kind assistance; *uya nu chā nu kangē-ya*, the anxiety of both parents; *yī kangē-ya nērani?* can you not suggest some good idea? (Jap. *kangae*, used only in the sense of thought, reflection.)

KANI, metal, money: *kani-gwā*, small change,—a "pidjin" word used by and to the Japanese; *kani-dzuchi*, a hammer; *ībi-ganī*, a ring. (Jap. *kane*.)

KANITI, beforehand: *kaniti wuti*, ditto. (Jap. *kanete*.)

KAN-JING, assistance,—said specifically of help given in the preparations for a funeral. (Chin. 扞 衣.)

KANNAI, thunder: *kannai nu nayung*, it thunders. (Jap. *kami-nari*.)

KANNAZI, positively, certainly. (Jap. *kanarazu*.)

KANUNG, to eat: *kadi nērang natōng* (equivalent to Jap. *tabete shimatta*), he has eaten it all up. (Jap. *kamu*, to bite.)

KARA, from, after, by, etc.; see p. 53.

KARA, China: *Kara-mmu*, a sweet potato. In Japan generally this vegetable is called *Satsuma-imo*, lit. the Satsuma potato; in Satsuma it is the Luchu potato, and in Luchu the Chinese potato. At each place its origin is thus removed one step further, until the continent is reached. (Jap. *Kara*.)

KÀRA, a tile: *kāra-buchi*, roofed with tiles, tiled. (Jap. *kawara*.)

KÁRA, a river.—The Jap. for river is *kawa*, while *kawara* (the etymological equiv. of Luch. *kāra*) signifies a dry river-bed, for which latter the Luchuans possess no special term, the great dry, stony river-beds which form so striking a feature of Jap. scenery, not existing in their country.—Conf. *Kā*, a well.

KARASHUNG, to lend. This verb is etymologically the causative form of *kayung*, to borrow, and therefore not the exact equivalent of the Jap. transitive verb *kasu*, to lend, of which no Luch. representative seems to be in use.

KARAZI, the hair of the head, specifically the Luchuan queue: *karazi nu yadi* (equivalent to Jap. *zu-tsū shite*), having a headache; *karazi yū yā*, a barber.

KARI-YUSHI, good luck (poet.).

KATA, side, one-sided: *kata-fisha*, one leg; *kata-nada*, tears from one eye. In composition it means way, manner, as *ushī-gata*, method of instruction, teaching. (Jap. *kata*.)

KATA, the shoulders. (Jap. *kata*.)

KATA-DZIKING, to set aside, to arrange for,—e. g. a discarded mistress: *katadziki-gata*, establishing in life. (Jap. *kata-zukeru*.)

KATAFA-MUNG, a cripple. (Jap. *katawa-mono*.)

KATI-MUNG, anything eaten as an adjunct to rice, which latter is considered the staff of life. (Jap. *kate*, provisions.)

KAYUNG, to borrow (Classic. Jap. *karu*, Colloq. *kariru*.)

KAZI, the wind: *kazi-dachi*, windiness; *kazi-dūi*, ventilation; *kazi fichung*, to catch cold. (Jap. *kaze*.)

KAZŪYUNG, to count: *kazūying narangtang*, could not count them, too many to count. (Jap. *kazoeru*.)

KĒ, a prefix used (chiefly by women) to emphasise the signification of certain verbs: *kani kē-turattang*, I had my money stolen. Conf. *ut*.

KĒDI, a maple-tree. (Class. Jap. *kaede*.)

KĒNG, a time—in such idioms as *chu-kēng*, once; *ta-kēng*, twice; *tu-kēng*, ten times.

KĒRIRA-KĒRIRA, apparently an onomatope for tumbling over,—or it may possibly be the future of a verb signifying to tumble over.

KĒ-SHŌ, the surface of the sea, at sea: *kē-shō kara*, at sea. (Jap. *kai-jō*, Chin. 海上.)

KĒSHUNG, to send back, to return,—trans. (Jap. *kaesu*.)

KĒTĒ, on the contrary,—really the "isolated form" of the gerund of the next.

KĒYUNG, to go back, to go home, to return (intrans.): *kēyabira*, or *nā kēyuru gutu shabira*, I think I must be going home. (Jap. *kaeru*.)

KĪ, a tree: *chura-gī*, a fine tree. (Jap. *ki*.)

KING, to kick: *kitchi turasa*, I will kick you. (Jap. *keru*.)

KINJING, to forbid. (Jap. *kinjiru*, Chin. 禁.)

KISSA, a short while ago (equivalent to Jap. *saki-kodo*).

KIYU, poetical for *chiū*, to-day. (Jap. *kyō*.)

KONG-KONG, an onomatope for the sound made in drinking.

KÔYUNG, to buy. (Jap. *kau*.)

KU, a diminutive prefix: *ku-jima*, an islet. (Jap. *ko*.)

KŪ, nine, shortened to *ku* in compounds. (Jap. *ku*, Chin. 九.)

KŪBĀ, a spider. (Jap. *kumo?*)

KUBI, the neck. (Jap. *kubi*.)

KUBI, a plaster wall. (Jap. *kabe*.)

KUCHI, the mouth: *kuchi-dzukui sshi*, licking his chops. (Jap. *kuchi*.)

KUCHI-BUCHI, east wind. (Jap. *kochi*, east wind, and *fuku*, to blow.)

KU-DÊ, an old dynasty, former generations. (Jap. *ko-dai*, Chin. 古代.)

KUDUMU, a child. This is a japonism, the genuine Luch. for child being *warabi*. (Jap. *kodomo*.)

KUJI, anything of the nature of sago or arrow-root: *sū-tītsi nu kuji*, sago made from the *Cycas revoluta*. (Jap. *kuzu*.)

KUJIRA, a whale. (Jap. *kujira*.)

KUKUCHI, feelings, sensations. (Jap. *kokochi*.)

KUKU-GAKU, vernacular studies,—as opposed to Chinese. (Jap. *koku-gaku*, Chin. 國學.)

KUKUNUTSI, nine. (Jap. *kokonotsu*.)

KUKURU, the heart (in its metaphorical sense only): *kukuru-yassang*, lit. easy heart, at ease, quiet, happy. (Jap. *kokoro*.)

KUMA, here: *kuma wuti*, ditto; *kuma nakai*, ditto; *kuma ngkai*, hither; *kuma kara*, hence; *kumā nū ndi yut tukuru ga yā?* what is this place called? (Archaic Jap. *ko*, this, and *ma*, space. Conf. Jap. *ima*, now.)

KUMATÔNG, (perf., the present being apparently not used), to be in trouble: *kumatōssa*, oh! what trouble I am in! (Jap. *komatte iru*.)

Kumayung, to stay long;—sometimes used of remaining at home, but more often and specifically of a prolonged debauch, like the Jap. word *i-tsuzuki*. (Jap. *komoru?*)

Kumi, hulled rice. (Jap. *kome*.)

Kumi-jima, the name of one of the Luchuan Islands. (Jap. *Kume-jima*.)

Kumu, a cloud. (Jap. *kumo*.)

Kumui, a lake.

Kumui-dinchi, cloudy weather. (Jap. *kumotta tenki*.)

Kunda, the half of the leg below the knee.

Kunēda, recently. (Jap. *konaida*.)

Kung, an alternative form of *kunu*, this, which is preferred in certain contexts, especially before the word *gutōru*: *kung gutōru sung*, such a pecuniary loss; *kung tsichi*, this month.

Kunibu, an orange,—the general name for fruits of the orange tribe. (One small, sour kind of orange is called *kunembō* in Jap.)

Kuni-hyā, this fellow, a wretch like this,—equivalent to Jap. *koyatsu*.

Kuninda, a suburb of Nafa called *Kume-mura* by the Japanese, and partly inhabited by the descendants of thirty-six Chinese families officially sent thither several centuries ago to civilise the natives.

Kuni-nushi, the ruler (lit. owner) of the country,—a title of the kings of Luchu. This title appears in Japanese as part of the name of one of the principal Shintō gods,—*Ō-kuni-nushi-no-Mikoto*.

Kunjang, the name of the northern part of Great Luchu, called by the Jap. *Kunchan*. Another name for it is *Yambara*.

Kun-jō, bad temper, anger: *kunjō njasarīng*, to fly into a rage. (Jap. *kon-jō*, temper; Chin. 根性.)

Kunjung, to tie, to bind; for its conjugation see ¶ 105, Sect. VI. (Jap. *kumu*, to twist?)

KUNNA, this sort of, such: *kunna mung*, this sort of thing. (Jap. *konna*.)

KUN-NICHI, to-day. (Jap. *kon-nichi*, Chin. 今日.)

KUNU, this: *kunu uchi*, in a few days, soon. See also *kung*, and p. 47. (Jap. *kono*.)

KUPPI, this amount, thus much.

KURA, a "godown," a store-house. (Jap. *kura*.)

KURA, a saddle. (Jap. *kura*.)

KURASHUNG, to spend the time, to make a living: *kurashi shung*, ditto; *kurashi-yassa yabīng*, it is an agreeable mode of life. (Jap. *kurasu*.)

KURI, this (subst.), conf. p. 47: *kuri wutē*, hereupon (recalling Jap. *koko ni oite*); *kuri hudu*, as much as this; *kurē nū shai tsukutē' ga?* what is this made of? (Jap. *kore*.)

KŪRI, ice, hence sugar-candy. (Jap. *kōri*, ice; *kōri-zatō*, sugar-candy.)

KURISHANG, painful, agonising,—poet. (Jap. *kurushii*.)

KURU, time, period, about. (Jap. *koro*.)

KURUBUNG, to tumble, to fall over. (Jap. *korobu*.)

KURUMA, a wheeled vehicle of any sort. (Jap. *kuruma*.)

KURUNG, garments: *kurung-gēyi*, a change of garments,—as from winter to summer. (Class. Jap. *koromo*.)

KURUSHUNG, to kill. (Jap. *korosu*.)

KUSA, grass, herbs. (Jap. *kusa*.)

KUSAMICHŌNG, to be angry. The perfect is here used in the sense of the present, the only past tense this verb possesses being the imperfect *kusamichang: ammāng sūng kusamichang-tēmang*, though the old woman too was angry at the loss [of the money].

KŪ-SHI GANASHĪ, Confucius,—as lit. as may be, His Majesty Confucius. (Jap. *Kō-shi*.)

KUSHI-BUNI, the spine. (Jap. *koshi-bone* means the *os sacrum*.)

KUSSA, this amount (equivalent to Jap. *kore-dake*): *chiū-ya kussa shabira*, we will do down to here to-day.

KUTANDĪNG, to be tired. Apparently this is the present tense. The form most used, *kutanding* (with short *i*), seems to be the "aggregated stem," thus: *chiū-ya u kutanding sārang ga ayabīra?* are you not tired to-day, Sir? (Jap. *kutabireru?*)

KŪTĒNG, small, a little; with a neg. verb, not at all: *Dūchū-ya kūtēng nu kuni y'ayabīng*, Luchu is a small country; *kūtēnung* (=Jap. *sukoshi mo*) *wakē wakárang*, I don't understand at all.

KUTU, because, less often thing. For this important word and its "government," see pp. 53–4 and 69 (Jap. *koto*, thing.)

KUTUBA, word, prose,—as opposed to poetry and song. (Jap. *kotoba*.)

KŪWĒ KUTU SHŌYABĪSĀ, a phrase equivalent to the Jap. word *komaru*, to be troubled. Perhaps *kūwē* is borrowed from Jap. *kowai*, afraid.

KŪYUNG, to bite: *gajang nu kūti*, mosquitoes having bitten me. (Jap. *kuu*, to eat; conf. KANUNG.)

KUZU, last year. (Class. Jap. *kozo*.)

KWĀ or KWA, a child: *kwa nashung*, to have (lit. make) a child. (Jap. *ko*.)

KWANG, a measure of value equal to two Jap. cents, as *shi-kwang*, eight cents. (Jap. *kwan*, Chin. 文.)

KWANTU-UI, a water-melon (lit. a Canton melon?).

KWĀRĪNG, passive of *kūyung*, to bite. (Jap. *kuwareru*.)

KWĀSHUNG, to break,—trans. (Jap. *kowasu*.)

KWATCHĪ, a feast: *kwatchī shung*, to feast.

KWĀWA, an insult.

KWA-ZI, a conflagration. (Jap. *kwa-ji*, Chin. 火事.)

KWĪ, the voice. (Jap. *koe*.)

KWIRI, see the next.

KWIYUNG, to give. The Imperative *kwiri*, which is in constant use, may often be rendered in English by please: *yudi chi kwiri* (lit. equivalent to Jap. *yonde kite kure*), please go and call him; *tumarachi kwiri*, please let me stay. (Jap. *kureru*.)

M.

'M, h'm,—an expletive expressing hesitation or doubt. (Jap. *'m*.)

M', apocopated form of the honorific prefix *mi*; it turns a succeeding *h* or *f* into *p*, as *m'pana*, your (honourable) nose, for *mi hana*.

MĀ? where? at the end of a clause it takes the interrogative particle *ga*, as *hurō mā ga?* where is the W.C.? *mā kara?* whence? *mā ngkai?* whither? *Mā ngkaing ikang*, I will go nowhere. *Mā ngkai njīng*, wherever one goes. *Mā ndi ichē wakarangsi ga*, (lit. Jap. *doko to itte wa wakaranai ga*), one knew not where. *Mā nu?* (lit. Jap. *doko no*, i. e. of where?), what? *Mā nu kuni nu chu?* Of what nationality? what countryman? *Mā kara kazi nu fuchang-tēmang*, from whatever quarter the wind might have blown.

MĀ, a suffix giving to certain adjectives the force of concrete nouns, as *kūtēng*, small; *kūtē-mā*, a small thing; *kūtē-mā māgi*, things small and great.

MĀ SHI-MISHĒNG, an honorific periphrasis for to die. The proper sense of *mā* has not been ascertained.

MACHI, a street, generally replaced by the periphrasis *machi nu mē*, lit. street's front, as *machi nu mē nakai*, in the street; *machi-ya*, a lodging in town. (Jap. *machi*.)

MACHIGĒ, a mistake. Less common than its synonym *bappē*. (Jap. *machigai*.)

MACHUNG, to twist, to coil: *machi-tsikīng* (trans.), to curl round. (Jap. *maku*.)

Machung, to wait: *ifē matchōri*, wait a little; *ifē matchōti kwi' mishōri*, please be so kind as to wait a little; *u machi shabira*, I will wait for you; *matarī-ya sani?* can't you wait? (Jap. *matsu.*)

Māda or **Nāda** (with a negative verb), not yet: *māda fintō-ya nēyabirang*, there is no answer yet; *nāda kūng*, he has not yet come. In Luch. as in Jap., the negative is sometimes understood, as *arang! māda, māda*, no, not yet; *katadziki-gatang māda y'asi ga*, ...neither are the arrangements yet made. (Jap. *mada.*)

Madi, till, even, too: *itsi mading* (Jap. *itsu made mo*), for ever. Conf. p. 54. (Jap. *made.*)

Madu, leisure, time: *madō nērang*, I haven't time. (Conf. Jap. *ma*, space, time.)

Mādu, previously, before: *numang mādu kara*, before drinking.

Magisang or **Magishang**, big, large. In compounds, the *a* of the stem *magi* is sometimes lengthened to *ā*.

Maji-mung, an evil ghost, a ghoul. This word, which denotes almost any kind of creature at once supernatural and uncanny (like the Jap. term *bake-mono*), serves also as a common term of abuse. Conf. p. 38.

Majūng, together, with: *majūng nji' kwiri yō!* please come with me.

Makīng, to be beaten—in war or at a game. (Jap. *makeru.*)

Makkwa, a pillow. (Jap. *makura.*)

Mama, way, style. (Jap. *mama.*)

Māmī, beans. (Jap. *mame.*)

Mamuyung, to protect, to guard. (Jap. *mamoru.*)

Mandōng, (a perf. tense, the present not being in use; the forms most used are the Apoc. *mandō'* and the Ger. *mandi*), any number, as many as you like, numerous: *wannē ichabirangsi ga, dushi nu chā nu nji chōsi ga mandō' yabīng*, I have not been there myself, but many of my companions have. (Korean *manhta*, to be numerous.)

MANG, a myriad, ten thousand. (Jap. *man.*)

MANGKŪ, a personal name for men among the peasant class. Meaning unknown.

MANI (but generally found in the "isolated form" *manē*), sometimes, supposing, in case of, equiv. to Jap. *aruiwa* in one of its acceptations: *manē sung shuru bāng ang*, one may sometimes lose money, *kang shusē, mani ari ga ang shīnē, chā shu' ga?* if I act thus, what will happen supposing him to act in that way? (Conf. Korean *manil*, itself however perhaps merely Chin. 萬一.)

MARI, rare. (Jap. *mare.*)

MARUSANG, round. (Jap. *marui.*)

MĀSHANG, good to eat, nice, tasty: *māsha-mung*, something good to eat. (Jap. *umai.*)

MASHI, better, preferable: *mashē arani?* won't it be best to...? Conf. p. 124. (Jap. *mashi*, less used.)

MATA, again, on the other hand, or whether, or else. (Jap. *mata.*)

MATA-MMAGA, a great-grandchild.

MĀTSI, a pine-tree. (Jap. *matsu.*)

MATSI-GI, the eyelashes. (Jap. *matsu-ge.*)

MATSIRI SHUNG, to use in worship: *wī-fē u matsiri shi-ayahīng*, they set up the funeral tablets with reverence. (Jap. *matsuri*, a festival; *matsuru*, to worship.)

MATTĒNG, round: *mattē-mā*, a round thing, something round; *mattēng shōru ichi*, a round pond.

MA-TUMU, poetical for *tumu*, the stern of a vessel. (Archaic Jap. *ma-tomo.*)

MAYU, the eyebrows. (Jap. *mayu.*)

MĀYUNG, to go round. (Jap. *mawaru.*)

MAZI, an initial exclamation equivalent to well now! why, of course! (Jap. *mazu.*)

MBUSANG, heavy. (Jap. *omoi*, conf. p. 22.)

Mē, front, before, (in space or time); sometimes near or in, as *aru tira nu mē*, near a certain temple; *machi nu mē*, [in] a street; *mē wuti*, beforehand. Used also as a polite title suffixed to words indicating position or rank, as *shū nu mē* (=Jap. *danna sama*), the master of a house, master, Mr.; *zē-bang nu mē*, the chief Luch. official resident in one of the subject "Further Isles;" *wēkata nu mē*, a high noble; *O-shu-ganashī-mē*, His Majesty [the King of Luchu]. All these honorific terms are employed in speaking to, as well as of, the personage in question. The short title *u mē* (written 御前) is applied only to the highest nobility. (Jap. *mae*.)

Mē, each, every—in compounds: *mē-nichi*, every day. (Jap. *mai*, Chin. 每.)

Menshēng or **Mensēng**, an irreg. honorific substantive verb equiv. to Jap. *o ide nasaru;* see p. 110.

Mi, an honorific prefix; see p. 137. (Classical Jap. *mi*.)

Mi, three—in compounds: *mi-kēng*, three times. (Jap. *mi*.)

Mī? what? *yā-ya mī nchī?* what have you seen?

Mī, the eye. In some compounds and phrases it is shortened to *mi*, as *u mi-kakiti*, [your] seeing; conf. **Mi-kakiyung**. (Jap. *me*.)

Mī, female: *mī-ing*, a bitch; *mī-mung*, the female of any animal. (Jap. *me*, *mesu*.)

Mī, a niece. (Jap. *mei*.)

Mi-bung, rank, standing: *mi-bung nu shicha*, inferior rank. (Jap. *mi-bun*, the *bun* being Chin. 分.)

Michi, a road: *michi-naka*, on the road, by the way. (Jap. *michi*.)

Michīng, to shut,—trans.: *hashiru michiti kwi mishēbiri*, please be so kind as to shut the door.

Mi-dui, a hen, the female of any species of bird: *hā-tui mī-dui*, a hen,—barndoor fowl. (Jap. *men-dori*.)

MĪ-GĀ, a species of edible plant,—the *Zingiber mioga.* (Jap. *myō-ga*, Chin. 茗荷.)

MĪ-KAGANG, spectacles. (Jap. *me*, eye, and *kagami*, a mirror ?)

MI-KAKIYUNG or MI-KAKĪNG, always preceded by the honorific particle *u*, is equivalent to Jap. *go-ran nasaru*, i. e. it is an honorific synonym for to see: *u mi-kaki mishēbitī ?* have you seen it ? (Jap. *me-gakeru*, to notice.)

MIKKWĀ, blind. (Jap. *mekura.*)

MI-KUMI, opinion: *u mi-kumē chā y'amishēbī' ga ?* what is your opinion, Sir ? (Jap. *mi-komi.*)

MIMĒ, a visit of enquiry or condolence: (Jap. *mimai.*)

MIMI, the ear. (Jap. *mimi.*)

MĪ-MUNG, something pretty. (Conf. Jap. *mi-goto.*)

MĪ-NADA, tears, lit. eye-tears, *nada* alone being the proper word for tear. (Jap. *namida.* Have we here a case of metathesis,—*nami* for *mina*, or does the Jap. word preserve an earlier and fuller form than the Luch. *nada*, the first part of the compound—*mī*, which would be *me* in Jap.,—not being represented at all ?)

MINGKŪ, deafness.

MĪ-NUGĀRASHUNG, to allow to escape, to pass over unnoticed. (Jap. *mi-nogasu.*)

MIRU-MIRU, before one's very eyes. Evidently borrowed from the identical Jap. term, as *miru* means nothing in Luch.

MISACHI, a cape, a promontory. (Jap. *misaki.*)

MĪSANG, new; *mī-mung*, something new; *mī-munō arang*, it is nothing new; *mī-jing*, new clothes. (Classical Jap. *nii ?*)

MISHĒNG, an irreg. honorific substantive verb equiv. to Jap. *irassharu;* see p. 110.

MISHI, boiled rice. (Jap. *meshi.*)

MISHI-GĒ, a ladle for rice (called by the Japanese *shamoji*).

MISHĪNG, to show. (Jap. *miseru.*)

MISHŌCHONG (perfect in form, but present in signification), a very honorific verb for to be asleep.

MĪ-SHU, a celebrated place. (Jap. *mei-sho*, Chin. 名所.)

MĪTSI, three. (Jap. *mitsu*.)

MITTA NI (with a neg. verb), rarely: *mitta ni nērang*, to be rare. (Jap. *metta ni*.)

MĪTU, a husband.

MIYA, a Shintō temple. (Jap. *miya*.)

MIZI, water. (Jap. *mizu*.)

MMA, a horse: *mma-atai*, a groom; *mma-saji*, ditto. (Jap. *muma* or *uma*.)

MMA, there, that place: *mma nu nushi*, the master of the house; *mma nu ammā*, the woman of the house; *mma ngkai*, thither.

MMAGA, a grandchild: *kwa mmaga*, children and grandchildren, i. e. descendants. (Jap. *mago*.)

MMĀRĪNG, to be born. (Jap. *umareru*.)

MMĒ, a grandmother, an old lady—honorific. This term is often used in addressing old ladies, irrespective of kinship. Conf. *ammā*, mother, and the polite suffix *mē*.

MMĪ, an elder sister,—used by the upper classes. (Jap. *ane?* Such a connection is improbable; for though Luch. *n* often corresponds to Jap. *m*, the converse has never been found to occur. See however IMĒ.)

MMU, a potato,—specifically a sweet potato, whose full name is *Kara-mmu*. (Jap. *imo*.)

MŌ-JI, Mencius. (Jap. *Mō-shi*, Chin. 孟子.)

MŌSHA, or MŌSHI, a personal name for women, more rarely for men, among the peasantry. (Written 眞牛, "true cow," or "true bull," of which the Jap. pronunciation would be *ma-ushi*.)

MŌ-UI, a variety of cucumber with small hairs on the rind (Chin. *mau* 毛, and Jap. *uri*.)

MŌYUNG, to dance. (Jap. *mau*.)

M'PANA, the nose,—honorific. (The equiv. Jap. would be *mi hana*, but is not used.)

MU, six—in compounds: *mu-kēng*, six times. (Jap. *mu.*)

MŪ, sea-weed. (Classical Jap. *mo.*)

MUCHUNG, to carry, to possess: *mutchi chūng* (Jap. *motte kuru*), to bring; *mutchi ichung* (Jap. *motte iku*), to take. (Jap. *motsu.*)

MUDUSHUNG, to send back, to return,—trans: *fēku mudusi*, let him have it back again soon. (Jap. *modosu.*)

MUDUYUNG, to go back—trans.: *uchi ni muduyung*, to go home to one's house. On the other hand, they say *kuni ni kēyung*, to go home (to one's native land). *Muduru michi*, probably poet. for *muduyuru michi*, the way back. (Jap. *modoru.*)

MUI, a wood, a grove. (Jap. *mori.*)

MUJI, wheat, barley. (Jap. *mugi.*)

MUMIJI, the red leaves in autumn. (Jap. *momiji.* Modern —but not classical—Jap. usage restricts the sense to the red-leafed maple-tree.)

MU-MĪNG, cotton. (Jap. *mo-men*, Chin. 木綿.)

MUMU, poetical for a hundred. (Classical Jap. *momo.*)

MUNDUNG, lit. Jap. *mono zo mo*, thus: *nunuru mundung y'arā*, if it were but something to drink.

MUNG, see the next.

MUNU, also abbreviated to *mung*, a thing, less often a person, sometimes food. Also used in many compounds, as *chī-mung*, lit. wearing thing, i. e. a garment.; *munu-gatai*, lit. talking about things, i. e. conversation, chat; *munu-kū-yā*, lit. food craving person (?). Often it must be otherwise rendered in English, or else altogether dropped: *munu nda ndi sē* (lit. Jap. *mono mīyo to seba*), if one wants to see the sight; *unna kutō, yangting yutasharu munu* (Jap. *sonna koto iwanakute mo ii*), you should not say such things; *tsikē-mung*, a servant; *munu kadi nābira*, we will just have something to eat; *munu-gatai*, conversation, chat; *munu-gatai shung*, to have a chat; *munu-hachi*, vomiting (Jap. *mono*, thing, and *haku*, to spit);

munu-umī, brooding sorrow; *munu-warē*, laughter, cause of laughter; *munu-wasiri*, forgetfulness: *munu-wasiri shung*, to be forgetful. (Jap. *mono.*)

MUPPARA, chiefly, mostly. (Jap. *moppara.*)

MURA, a village. (Jap. *mura.*)

MURASHUNG (poet.), to cluster. (Jap. *muragaru.*)

MURU, all, both: *muru-hu*, full sail; *muru sshi*, altogether. (Jap. *moro.*)

MUSHI, an insect. (Jap. *mushi.*)

MUSHIRU, fine matting, the same as the Jap. *goza.* (Jap. *mushiro*, straw matting.)

MUTASHUNG, to send. It is properly the causative of *muchung*, to carry, and therefore means lit. to cause [some one] to carry. (Jap. *motaseru.*)

MUTI, front, facing: *fijai-muti*, facing left; *chita-muti*, facing north. (Jap. *omote*, front, and *muki*, facing.)

MUTI, mutilated poet. form of *umuti*, thinking.

MUTIWA, poet. Signification obscure, but perhaps meaning if one lift.

MŪTSI, six. (Jap. *mutsu.*)

MUTSIKASHĪ MUNG, a clever fellow. (Jap. *muzukashii*, difficult.)

MUTU, origin, beginning: *mutu nu tūi*, the same as before; *mutu yuri*, originally. (Jap. *moto.*)

MU-YŌ, appearance: *ami nu fuyung mu-yō*, looking as if it would rain. (Jap. *mo-yō*, Chin. 模樣.)

N.

N' an apocopated form of the two postpositions *ni* and *nu*, thus: *n'tsītē*, owing to (for *ni tsītē*,): *tātsi n'tī*, both hands (for *tātsi nu tī*); *winagu n' gwa*, a girl (for *winagu nu gwa.*)

NA, a particle sometimes used to form quasi-adjectives; conf. p. 123: *fū-ga na tchu* (Jap. *fū-ga na hito*), an esthetic

person. It is much rarer in Luch. than in Jap., being almost always replaced by *nu*, of. Perhaps its use to any degree is merely a Japonism. (Jap. *na*.)

NA, a suffix used to form the negative imperative; see pp. 96–7. (Jap. *na*.)

NĀ, a name. (Jap. *na*.)

NĀ, now, more, already: *nā ww'ituma shabira*, I will now say goodbye; *nā ifē*, a little more. (Jap. *mō*.)

NĀ! a final emphatic expletive; see p. 54. (Jap. *nā!* or *nē!*)

NĀ? an interrogative particle, for which see p. 187. Perhaps it is identical with the preceding.

NĀ, a lengthened form of the apocopated indefinite form of *nayung*, to go: *sachi ngkai nā' mishēbiri*, please go first.

NABI-GĒ, a kind of spoon (the Jap. *o-tama-jakushi*.)

NĀBIRA, future of *nūng*, to see, often used in the sense of I will try my hand at (= Jap. *yatte mimashō*), or I will just... ; conf. p. 108.

NĀCHA, the next day. This word is distinct from *acha*, to-morrow.

NACHAGĪNG, to cry aloud. From *nachung*, to cry, and *agiyung*, to raise. (Jap. has the corresponding simple verbs *naku* and *ageru*, but does not use this compound.)

N[illegible] to whine. (*Nachung* is the Jap. *naku*, to cry. May *munī* perhaps be the Jap. *mane*, imitation, which latter is often used in an unfavourable sense?)

NACHUNG, to cry, to bark. (Jap. *naku*.)

NADA, tears. Conf. *mī-nada*.

NĀDA, see MĀDA. Both forms are used indifferently.

NĀFA, the name of the chief port of Great Luchu. (Jap. *Nawa* or *Naba*. Local Japanese get as near the pronunciation *Nafa* as feasible to their organs, by saying *Naha*.)

NĀFING, a little more, more. This word seems to be a contraction of *nā*, more; *ifē*, a little; and the "aggregating particle" *ng* (conf. p. 89).

NAGA-MUNG, a snake, lit. a long thing.

NAGARĪNG, to flow. (Jap. *nagareru.*)

NAGASANG, long: *naga-fira*, a long ascent; *naga-za*, a long sitting, i. e. a long visit; *naga-za shung*, to pay a long visit; *nagē wuganabirang*, excuse my remissness in calling,—lit. long do not worship. (Jap. *nagai.*)

NAGASHUNG, to let flow. (Jap. *nagasu.*)

NĀGATI, soon, immediately. Explained as really two words, viz. *nā*, already, and *gati*, forthwith. Bear in mind, however, Jap. *yagate*, though *n* and *y* have not been found to interchange in other instances. *Gati* alone has not been met with, and native explanations—doubtless made up on the spur of the moment—carry little weight.

NAGURI, (poet.) leave-taking, a farewell. (Classical Jap. *nagori.*)

NAI, or NAI-MUNG, fruit; see p. 38.

NAI-GATĀ, apparently identical with Jap. *nari-katachi*, form, appearance: *akatsichi nai-gatā nē*, at the first sign of dawn.)

NĀKA, the inside, middle, in: *fī nu nāka ngkai*, into the fire. Poetically also *naka.* (Jap. *naka.*)

NAKAI, in, also whereas; see p. 54.

NĀKU-JIMA, the name of an island,—"Ty-pin-san of the Meiaco-sima Group" in the English charts. (Jap. *Miyako-jima.*)

NAMA, now: *nama madi*, hitherto; *nama-sachi*, a moment ago. (The second syllable is probably identical with Jap. *ma*, space, time.)

NAMI, the waves. (Jap. *nami.*)

NANATSI, seven. (Jap. *nanatsu.*)

NAN-JI, suffering: *nan-ji shung*, to suffer; *ammadi nan-jē arang*, it is not very painful. (Jap. *nan-gi*, Chin. 難儀.)

NAN-JI? what o'clock? Adopted from the Jap.

NANNAKĒ, an obscure word explained to mean must not: *mma ngkai nannakē*, must not go there.

NAN-RI ? how many leagues ? Adopted from the Jap.

NARĀ, if possible, please. Properly the hypothetical mood of *nayung*, to become.

NARĀSHUNG, to teach. Properly the causative of the next.

NARAYUNG, to learn. (Jap. *narau.*)

NARU-FUDU, apparently borrowed from the Jap. *naru-hodo*, as it was only met with once in a translation from that language. It means "indeed!" "you don't say so!"

NASHI, a pear. (Jap. *nashi.*)

NASHI-GWA or NASHI-MUNU-KWA, a child one has engendered, one's very own child. (Jap. has the corresponding simple words *nasu*, to do, and *ko*, child, but does not use these compounds.)

NASHUNG, I. to do, to make, to produce: *kwa nashung*, to bear or beget a child; *tumu nashung*, to accompany; *wang huri-mung nashu' kutu*, as you make a fool of me; *ting nu nashi-mishēru wazawē-ya*, the calamities which Heaven deigns to cause. In this first sense, *nashung* is the transitive corresponding to the intrans. *nayung*, to become. II. To let or make walk,—trans. corresponding to the intrans. *nayung*, to walk: *shīti wang sachi ngkai nachi kwrirandung arā*, if you insist on preventing me from going first. (Jap. *nasu* corresponds to No. I. There is no Jap. equivalent to II.)

NATSI, summer: *natsi-guri*, a summer shower,—at least such would appear to be the sense. (Jap. *natsu.*)

NĀYANĀ, (with a negative verb) no more, no longer: *nāyanā yurusē narang kutu*, because I can excuse you no longer. Conf. *nā*, now, already.

NAYUNG, I. to become: *atsiku natōyabīng*, it has become hot. *Unjō, tushē ikutsi na-mishēbī' ga?* How old are you? lit. you—years—how many deign to become?

II. Hence to be becoming, fitting, may, can (and in the negative), it won't do: *Wang jichui nukuchi, imē nu nayumi?* Can it be that you can go, leaving me behind?

Yurusē narang, it will not do for me to excuse you. III. Hence also to ripen: *kunibu natōng*, the oranges are [now] ripe.

IV. Hence also *nayung* is used, like Jap. *dekiru*, to signify to be ready, to be finished: *kunēda nu fungyakō, nati ga wuyabīra?* Is the translation [I spoke about] the other day ready?

V. To walk, to go: *sachi ngkai nayung*, to go first, to take precedence; *sachi ngkai na-mishēbiri*, please go first. In the following example, the first *nati* has sense I., the second has sense V.: *Wā ga tsiburu nati, sachi ni nati*, I will become the head, and will go first. (Jap. *naru* represents I, and more or less II and III, while IV and V are not represented by any kindred word in Jap., if we except the isolated phrase *o nari*, which signifies a "progress" or procession of the Shōgun.

NAYUNG, to resound: *kannai nu nayung*, to thunder. (Jap. *naru*.)

NCHATTUCHINDU, apparently part of the verb *nūng*, to see,—perhaps a conditional mood.

NCHI, gerund of *nūng*, to see.

NDĒ, a word expressive of vagueness, like our colloquial "or something:" *kūbā ndē*, a spider or something of that sort; *ashi ndē yamachē wurang ga yā?* hasn't [the horse] hurt its foot or something? (In Jap. the first of these instances would be represented by *nado*, the second by *de mo*. Doubt arises as to whether *ndi* may not be the proper plain form of the Luch. word. If so, *ndē* would be the "isolated" form; but in any case the latter would seem to be in exclusive use.)

NDĒ, "isolated" form of the particle *ndi*. It is equivalent to Jap. *to wa*.

NDI, a postposition approximately equiv. to English that, or Jap. *to*; see p. 55.

NDĪNG, to be wet. (Jap. *nureru?*)

NDIRU, a contraction of *ndi yuru* (equivalent to Jap. *to iu*), called, said to be, but often untranslatable in English: *mi-bung nu shicha ndiru wachi*, by reason of inferiority of rank;..... *ndiru hanashi nu asin' tsītē*, it having been said that.

NĒ, an earthquake: *nē ga yutang*, there has been an earthquake. (Archaic Jap. *nae*.)

NĒ, a rice-sprout. (Jap. *nae*.)

NĒ, "isolated form" of the postposition *ni*, in (equivalent to Jap. *ni wa*).

NĒBI, mimicry, imitation; ... *nu nēbi shung*, to imitate. (Jap. *manabu* or *manebu*, to imitate, to study. Modern Japanese drops the last syllable in the noun, and says *mane*, as Luchuan has apparently dropped the first. Or else *ma* may be a prefix signifying "true," so that *ma-nebi* would mean properly "copying the truth" or "truly copying.")

NĒ-JI, wife,--always with honorific *gu*, thus *gu nēji* your wife. (Jap. *nai-shi?* Chin. 内侍.)

NĒNG, not to be. Same as *nērang*, e. g. *nji nēng* (equiv. to Jap. *itte shimatta*), he has gone away; *yutasha nēni?* isn't it the best? (Jap. *nai*.)

NĒRANG, not to be; see p. 110: *kadi nērang natōng* (equiv. to Jap. *tabete shimatta*), I have eaten it up.

NG, even, also, too. See p. 40 for this termination typical of the "aggregated" forms of nouns. The form *nung* occurs in *uninung*, even demons, where one would expect *uning*.

NGKAI, to. See p. 56.

NGKASHI, ancient times, once upon a time: *ngkashi-banashi*, a fairy-tale. (Jap. *mukashi*.)

NGKATI, opposite. This word is properly the gerund of the next. (Jap. *mukatte*.)

NGKAYUNG, to be opposite, to confront. (Jap. *mukau.*)

NGKAZI, a centipede. (Jap. *mukade.*)

NGKĒYUNG, to go out to meet, to receive. (Jap. *mukaeru.*)

NI, in, to, at. See p. 56. (Jap. *ni*, but less used.)

NĪ, a root: NĪ-BICHI, a wedding, lit. root-pulling,—so called because the girl is, as it were, pulled up by the roots and transplanted to another home. (Jap. *ne.*)

NĪ, luggage: *ni-mutsi*, ditto. (Jap. *ni.*)

NĪ, two: *nī-kē*, a second storey. Most compounds shorten it to *ni*, as *ni-jū*, twenty. (Jap. *ni*, Chin. 二.)

NĪBU, a ladle (the Jap. *hi-shaku*).

NĪBUI, sleepy. (Jap. *nemui.*)

NICHI, day (in compounds): *mē-nichi*, every day. (Jap. *nichi*, Chin. 日.)

NICHŌNG,—almost pronounced *nichwōng*. See *niyung*.

NI-FĒ DĒBIRU, thank you. (Possibly *ni-fē* is the Chin. 二拜, "two salutes," *i. e.* double thanks, which would be read *ni-hai* in Jap., but is not current in that language.)

NIGĒYUNG, to request, to beg. (Jap. *negau.*)

NIGURI-TACHUNG, to become muddy. (Jap. *nigoru* and *tatsu.*)

NĪJA-MUNG, something nasty. Conf. NĪSHANG.

NIJI, an onion. (Jap. *negi.*)

NIJIDĒ, endurance, patience, perseverance: 忍 耐 力 are given as the appropriate Chinese characters.

NIJĪNG, to be patient, to endure: *nā nijirarang*, I can stand it no longer. (Jap. *nigeru*, to run away?)

NI-MUTSI, baggage, luggage. (Jap. *ni-motsu*, the second half of the compound being Chin. 物, thing.)

NING, a year—in Chinese compounds: *shing-ning*, a thousand years. (Jap. *nen*, Chin. 年.)

NING, consideration, attention: *ning itchi*, paying attention, carefully. (Jap. *nen*, Chin. 念.)

NŪDĪ, the throat,—only the inside of the throat is so called. (Jap. *nodo.*)

NUDU, same sense as NDĒ, I. q. v. (Jap. *nado.*)

NŪ-GADUNG, a compound of *nū*, what, the interrogative particle *ga*, *du* which is a syllable of uncertain signification found in several verbal forms, and the "aggregating suffix" *ng*. It occurs in the phrase *nū-gadung y'arē*, equivalent to Jap. *ikan to nareba*, the reason is that....

NU, of; see p. 57. (Jap. *no*, archaic *nu.*)

NUBASHUNG, to prolong, to postpone: *nubashura hazi*, they will doubtless postpone it. (Jap. *nobasu.*)

NUBIYUNG, to lengthen,—trans. (Jap. *noberu*, usually replaced by the causative *nobasu.*)

NUBUNG, to be deferred. (Jap. *nobiru.*)

NUBUYUNG, to rise. (Jap. *noboru.*)

NUGIYUNG or NUGĪNG, to flee, to run away: *nugīru michē nērang*, he had nowhere to flee to. (Jap. *nigeru?*)

NŪJI, a rainbow. (Jap. *niji.*)

NUKUJIRI, a saw. (Jap. *nokogiri.*)

NUKUSANG, warm. (provincial Jap. *nukui.*)

NUKUSHUNG, to leave,—trans., to allow to remain. (Jap. *nokosu.*)

NUKUYUNG, to remain, to be left: *nukutōru munō nērang*, there was nothing left. (Jap. *nokoru.*)

NŪNG, to see,—irreg. verb, conf. p. 111. It is used in many idiomatic phrases: *imī nūng*, to [see a] dream; *nchi ndi* (lit. seeing see), look! *nchi u mi-kakiri*, ditto honorific; *u mi-kakira*, I will show it to you: *nchi chūng*, to go and see (lit. having seen, to come); *shi nābira*, I will try (lit. doing, will see); *nji nchi nda*, I will go and see (lit. going out, seeing, will see); *tūti nābira*, I will ask (lit. asking, will see); *nchē nābirang*, (lit. Jap. *mite wa mimasen*), I have never seen it, etc., etc. (Jap. *miru.*)

NŪNG, "aggregated form" of *nū?* what? Construed with a neg. verb, it means nothing: *nūng mutchē wuyabirang*, I have nothing. (Jap. *nani mo.*)

NUNJU, extremely honorific for *unju*, you. Used in speaking to men of the rank of *Andzu.*

NUNU, cloth. (Jap. *nuno.*)

NUNUNG, to drink. (Jap. *nomu.*)

NURASHUNG, to wet, to moisten. (Jap. *nurasu.*)

NŪSAWANG, whatever one may do, do as one may, anyhow.

NŪSHI, the master of a house, a host,—used as equivalent to the Jap. *aruji: u nūshi*, Sir, also a respectful equiv. for you. (Jap. *nushi*, owner.)

NUSUDU, a thief: *nusudu-gūfu*, the ankle-bone. (Jap. *nusu-bito.*)

NUYUNG, to ride, to drive, to be in a boat: *nui-tsichung*, to embark; *nui-diriwa*, poet. equivalent to Jap. *nori-dereba*, when he goes off,—on a ship. (Jap. *noru.*)

O.

ŌRU, blue, green: For this irreg. adjective, conf. p. 121.

ŌYUNG, to quarrel. (Jap. *au*, to meet?)

P.

PĀPĀ, a grandmother,—vulg. (Jap. *baba*, grandmother, old woman; conf. also Jap. *haha*, mother.)

PĒCHING, the designation of any gentleman over thirty-seven years of age. Written 親雲上.

R.

RI, a league. (Jap. *ri*, Chin. 里.)

RŌ, a candle. (Jap. *rō-soku*, Chin. 蠟, wax.)

RŪ, a dragon; also pronounced *dū.* (Jap. *ryū*, Chin. 龍.)

obtained their well-known *shamisen* from Luchu. The Japanese style the Luch. instrument *jamisen*, because often covered with the skin of a serpent (*ja*); but the Luchuans make no such distinction. (Chin. 三線.)

SAPPATTŌRU, equivalent to Jap. *sappari shita*, clear, full, frank.

SARĪ! or SARI! see SĀI!

SARI-ZARI, an onomatope conveying the idea of spick and spanness: *sari-zari tu shōng*, to look spick and span.

SATA SHUNG, to send news,—poet. (Jap. *sata suru*.)

SĀ-TĀ, sugar. (Jap. *sa-tō*, Chin. 砂糖.)

SĀTŌ, apparently equiv. to Jap. *sata*, orders, information.

SATU, home. (Jap. *sato*, village.)

SATU-NUSHI, the designation of gentlemen between the ages of twenty-seven and thirty-seven, after which latter age they are styled *pēching*. (Jap. *sato*, village, and *nushi*, owner; but the Luchuans write the word with the characters 里之子.)

SĒ-CHI, cleverness, mental acuteness. (Jap. *sai-chi*, Chin. 才智.)

SĒWĒ, happiness, fortunately. (Jap. *saiwai*.)

SHABIRA, honor. future of *shung*, to do.

SHĀI, with; see p. 58.

SHAKU, a word equivalent to Jap. *hodo*, and needing to be variously rendered in English, though the fundamental meaning is amount, quantity: *kērira-kērira shuru shaku* (Jap. *hikkuri-kaeru hodo*), enough for it to tumble over.

SHAKU, serving wine, acting as cup-bearer: *u shaku tung shōrasi*, let her pour me out some wine. (Jap. *shaku*, Chin. 酌.)

SHĀNI, with, by. See p. 58.

SHĀ-YA, apparently an irregular "isolated form" of the "indefinite form" of *shung*, to do, thus equiv. to Jap. *shi wa* [in such phrases as *shi wa shinai*, etc.].

SHI, a postposition, for which see p. 58.

SHĪ, a surname, a family. (Jap. *sei*, Chin. 姓.)

SHĪ, four, shortened to *shi* in compounds: *shi-pō*, lit. four sides, i. e. all round. (Jap. *shi*, Chin. 四.)

SHIBA, the tongue. (Jap. *shita*.)

SHIBĒ, hare-lip.

SHIBUSANG, astringent. (Jap. *shibui*.)

SHĪ-BYŪ, a temple of the sage, i. e. of Confucius. (Jap. (*sei-byō*, Chin. 聖廟.)

SHICHA, the lower part, below, beneath: *shicha ngkai*, downwards, to an inferior in rank; *mi-bung nu shicha*, inferior rank; *shicha-shiba*, the lower lip, lit. lower tongue. (Jap. *shita*.)

SHICHI, seven. (Jap. *shichi*, Chin. 七.)

SHI-JŪ, perpetually. (Jap. *shi-jū*, Chin. 始終.)

SHIKAT-TU, properly, fully,—equivalent to Jap. *jū-bun*. (Jap. *shikkari*, firmly ?)

SHI-KING, the world, the people in the world, every one. (Jap. *se-ken*, Chin. 世間.)

SHIMA, an island. (Jap. *shima*.)

SHIMAYUNG, to be closed: *shimatōng*, it is shut up. (Jap. *shimaru*.)

SHIMĪNG, to shut (trans.), to make fast. (Jap. *shimeru*.)

SHIMĪNG, causative of *shung*, to do. (Class. Jap. *seshimuru*.)

SHIMU, lower, beneath. (Jap. *shimo*.)

SHIN-CHI, the bottom of the heart, the tenderest affections. (Jap. *shin-chi*, Chin. 心底.)

SHIN-DŪ, the captain of a junk. (Jap. *sen-dō*, which now, however, serves to denote boatmen generally; Chin. 船頭.)

SHING, a thousand. (Jap. *sen*, Chin. 千.)

SHIN-KUTSI, lit. washing bones. Three years after interment the bones are washed in spirits, and are then placed in a funeral urn in the family vault. (Chin. 洗骨.)

SHIN-TĪ KWAN-NON, the Thousand-Handed Goddess of Mercy.

(Jap. *Sen-ju Kwan-non*, with Chin. *ju* instead of native *te;* Chin. 千手觀音.)

SHINUDI-YYĪNG, to enter stealthily. (Jap. *shinobi-iru.*)

SHINUNG, to die; conf. p. 78. (Jap. *shinuru.*)

SHINUNG, (this present tense not certain, the forms *shidōng* and *shimiti* having alone been met with), to be pure: *mizi nu shidōng*, the water is pure. (Jap. *sumu.*)

SHI-PŌ, lit. four sides, i. e., every side, all round. (Jap. *shi-hō*, Chin. 四方.)

SHIPŪ, quite wet, drenched. (Jap. *shiboru*, to wring?)

SHIRABĪNG, to investigate. (Jap. *shiraberu.*)

SHIRUSANG, white: *shiru-hana*, a white flower. (Jap. *shiroi.*)

SHĪSANG, sour. (Jap. *sui* or *suppai.*)

SHISHI, meat;—when no special kind is mentioned, pork is understood: *ushi nu shishi*, beef. (Class. Jap. *shishi*, now replaced by the Chin. term *niku*, 肉.)

SHISHI, also called *yama-shishi*, a wild boar. (Jap. *shishi* or *i-no-shishi.*)

SHĪ-SHI, a lion. (Jap. *shi-shi*, Chin. 獅子.)

SHI-SHŌ, a teacher. (Jap. *shi-shō*, Chin. 師匠.)

SHITAKU, preparations. (Jap. *shitaku.*)

SHITATAKA, an onomatope for tapping or hitting hard. (Jap. *shitataka.*)

SHĪTI, by force, insisting. (Jap. *shiite.*)

SHITU, a father-in-law, a mother-in-law. (Jap. *shūto.*)

SHĪ-TU, a student, a school-boy. (Jap. *sei-to*, Chin. 徒生.)

SHIWA SHUNG, to be anxious.

SHI-WUNG, to do, lit. to be doing, from *shung*, to do.

SHIYUNG or SHĪNG, to know, chiefly used in the perfect *shitchōng*, which practically replaces the present: *yāng shitchōru tūi*, as you also are aware; *shitchōsi n' tsītē*, as he was aware; *shitchō-mishēbīmi?* do you know? *anu tohu u shiri mishōchō-yabīmi?* do you know him? *tāng shitchōru kutu*, something which everybody knows; *shirang furi sshi wutang*, he pretended not to know. (Jap. *shiru.*)

SHĪZĀ, an elder brother; also an elder sister. This term is often used, irrespective of kinship, in addressing one older than oneself.

SHŌ-CHŪ-MA, a kind of tallies or rough ideographic marks, employed for keeping accounts in the rural districts of Great Luchu by the peasantry who are too ignorant to use the Chinese character.

SHŌ-FUNG, true, real. (Chin. 正本.)

SHŌNG, perfect of *shung*, to do.

SHU,' apocopated present of *shung*, to do.

SHŪ, the master of a house, a host. The lower classes use it also in the sense of father: *shū-mē* (written 主前), sir, you,—said by an inferior. (Jap. *shu* [*-jin*], Chin. 主.)

SHU-I, the name of the capital of Great Luchu. (Jap. *Shu-ri*, Chin. 主里.)

SHŪ-JI, congratulation, celebration of a solemn or joyful event. (Jap. *shū-gi*, Chin. 祝儀.)

SHUKU, a table.

SHUKU-BUNG, business. (Jap. *shoku-bun*, Chin. 職分.)

SHŪ-MĒ. See SHŪ.

SHU-MUTSI, a book. (Jap. *sho-motsu*, Chin. 書物.)

SHUNG, to do. Irreg. verb for which see p. 112. (Jap. *suru*.)

SHU-NING, all the people, every one. (Jap. *sho-nin*, Chin. 諸人.)

SHŪ-NU-MĒ, a polite title used in speaking of elderly gentlemen, and also by a wife of her husband. In poetry it is pronounced short,—*shu-nu-me*. Conf. *shū*.

SICHI, fond: *sichōng* (really a perfect tense form), I am fond; *sikang*, I am not fond; *saki-sichi*, fond of liquor, a toper. (Jap. *suki*, *suku*.)

SIDASHANG, cool. (Jap. *suzushii*.)

SIGARA, during, while: *michi-sigara* (poet.), while on the way. (Classical Jap. *sugara*.)

SIGU, or SIGU NI, immediately, at once: *sigu tadēma nakai*, in an instant,—said of past time. (Jap. *sugu*.)

SĪGU, a penknife.

SIJĪNG, to exceed, to be too...(Jap. *sugiru*.)

SIJISANG, excessive, too: *chu nu sijiku chūng*, too many people have come.

SIMANG or SINABIRANG, see the next.

SINUNG, to pass muster, to do. Used in such idiomatic phrases as *mīsaidungsē, kōyung; mīkō nērangdung arā, sinung*, if it is new, I will buy it; if it is not new, let it pass, i.e. I can do without it. The negative *simang* is much used to signify won't do, not right, must not: *tīda nu agayu' madi nintē simang*, it isn't right to sleep till sunrise. *Sinabirang* is an honorific equivalent of *simang*. (Jap. *sumu*.)

SIZIKA, quiet: *sizika ni at tukuru*, a quiet place. (Jap. *shizuka*.)

SŌ-BING, a quick opportunity, i.e. a swift-sailing vessel. (The Jap. equivalent, if used, would be *sō-bin*, Chin. 早便.)

SŌ-DANG, consultation: *sō-dang shung*, to consult. (Jap. *sō-dan*, Chin. 相談.)

SŌ-I, a difference: *sō-yē nērang hazi*, there could not have been the least doubt. (Jap. *sō-i*, Chin. 相違.)

SŌYUNG, to take with one—as a companion. (Jap. *soeru*, to add.)

SUBA, the side, beside: *suba ngkai yuli*, calling him to them. (Jap. *soba*.)

SUDATĪNG, to bring up, to educate. (Jap. *sodateru*.)

SUDI, a sleeve. (Jap. *sode*.)

SŪ-GAMĪ, general care, public charge. (The Jap. equivalent would be *sō-gamae*, the first syllable both in Luch. and Jap. being the Chin. 總.)

SUGI, past, after. (Jap. *sugi*.)

SUKKWĒSHUNG, said to signify properly to blush, but constantly used to express the meaning of being in

trouble or in a quandary, somewhat like the Jap. *komaru*, thus: *nna sukkwēchō-mishēra hazi*, they must all have been at their wits' ends.

SUKU, the bottom, e. g. of a vessel or of a pond. (Jap. *soko*.)

SUKUYUNG, to rescue. (Jap. *sukuu*.)

SŪ-MĪ, intelligent, sharpwitted: *sū-mī nu mung*, an intelligent fellow. (Jap. *sō-mei*, Chin. 聰明.)

SUMI-TSICHUNG, poet., to grow fond, to fall in love. (Jap. *someru*, to dye, and *tsuku*, to fix ?)

SUMU-SUMU, a resumptive adverb used to introduce a new subject in a narration. (Classical Jap. *somo-somo*.)

SUNG or SHUNG, loss—pecuniary, etc. (Jap. *son*, Chin. 損.)

SURA, the sky. (Jap. *sora*.)

SŪ-TĪTSI, a cycad,—a sort of sago-palm, the *Cycas revoluta*, which grows abundantly in Luchu and serves as food, especially to the poorer class and in time of famine: *sū-tītsi nu kuji*, sago. (Jap. *so-tetsu*, Chin. 蘇鐵.)

SUTTU, a little. (Jap. *chotto ?*)

SUTUMITI, early. (Classical Jap. *tsutomete*.)

SUYUNG, to shave: *fiji suti kwītē*, I want to get shaved. (Jap. *soru* or *suru*).

SŪYUNG, to accompany, to go alongside: *kāra sūti atchusi*, walking along the side of the river. (Jap. *sou*, to be joined.)

T.

TA, two,—in compounds: *ta-kēng*, twice. (Jap. *futa*.)

TĀ ? who ? See pp. 47–8. (Archaic Jap. *ta*, Modern Jap. *dare*.)

TĀ, a rice-field. (Jap. *ta*.)

TĀ, or TĀNG, etcetera: *ishi-gwā tā*, pebbles and such things; *shu-nu-mē tāng*, my lord and his train. (Perhaps from Chin. 等.)

TABAKU, tobacco: *tabaku huchung*, to smoke. (Jap. *tabako.*)

TABI, a journey. (Jap. *tabi.*)

TABI, properly I. giving: *yī mung u tabi mishōchi* (equivalent to Jap. *kekkō na shina wo kudasaimashite*), thanks for your charming present. II. Hence more often used as an honorific resembling such English words as deign and condescend, but generally best translated by please: *chikachi u tabi mishōbiri* (Jap. *o kikase nastte kudasai*), please be so good as to tell me; *waza-waza imenshōchi, u tabi mishōchi, ni-fē dēbiru* (Jap. *waza-waza oide nasaimashite, arigatō gozaimasu*), many thanks for having been so kind as to call. The only other part of the verb met with beside the Indefinite *tabi*, is the Imperative *tabori*, poet. (Classical Jap. *tamau*, to which is related the modern Jap. *taberu*, to eat, properly to be given food by a condescending superior.)

TABI-TABI, often. The non-reduplicated form *tabi*, which n Jap. signifies a time, is not in use, being replaced by the word *kēng*. (Jap. *tabi-tabi.*)

TACHI, a sword. (Class. Jap. *tachi.*)

TACHI-JI, fire-wood. (Jap. *taki-gi.*)

TACHIMACHI, suddenly. (Jap. *tachimachi.*)

TACHUNG, to stand, to stand up, hence to start on a journey: *achā tachuru bā*, when starting next morning; *tatcharu atu*, after his departure. (Jap. *tatsu.*)

TADA, only. (Jap. *tada.*)

TADASHISANG, correct, proper. (Jap. *tadashii.*)

TADĒMA, now. (Jap. *tadaima.*)

TAGĒ NI, mutually. (Jap. *tagai ni.*)

TAKA, a hawk. (Jap. *taka.*)

TAKABUI, haughtiness. (Jap. *takaburi.*)

TAKABUYUNG, to be haughty. (Jap. *takaburu.*)

TAKASANG, high, steep, hence dear—in price. (Jap. *takai*).

TAKKWĀSHUNG, to stick on to, to press or push with the hands.

TAMAGU, an egg. (Jap. *tamago.*)

TAMI NI, for the sake of, in order to. (Jap. *tame ni.*)

TAMMĒ, grandfather, an old gentleman,—a polite term. Conf. *tārī*, father, and the honorific suffix *mē*.

TAM-MUNU, piece goods. (Jap. *tam-mono.*)

TA-MUNG, fire-wood: *a-mung uyā*, a vendor of fire-wood.

TANG, a suffix indicating the imperfect tense; see pp. 86 and 96.

TĀNG. See *tā*. 8.

TANI, the testicles.

TANUNUNG, to request, to call upon. (Jap. *tanomu.*)

TĀRĪ, a father,—used by the upper classes.

TARĪNG, to suffice,—generally used in the perfect tense, *taritōng*. (Jap. *ta iru.*)

TARU, a barrel. (Jap. *taru.*)

T'ARU, for *tu aru*, a suffix sometimes used to verbalise nouns: *annē-taru dō-rē nēng* (Jap. *anna dōri wa nai*), there is no such reason. (Classical Jap. *t'aru.*)

TASIKĪNG, to save, to rescue. (Jap. *tasukeru.*)

TATAMAYUNG, to be piled or heaped up, to increase,—intrans. (Jap. *tatamaru*, to be folded; conf. the next.)

TATANG, a mat. (Jap. *tatami.*)

TATĪNG, to set up, hence to offer: *u saka-dzichi tatiri*, present the wine-cup. (Jap. *tateru.*)

TĀTSI, two: *tātsi n' tī*, both hands; *a ta tātsi*, two holes. (Jap. *futatsu.*)

TATSIKATŌYUNG, to sprawl.

TATUI, supposing, even though; also used in combination with *ndi ssing* to signify whether...or: *tatui chu ngkai kwira ndi ssing, iri-mūkū tura ndi ssing*, whether we give her in marriage, or adopt a son-in-law into the family for her. (Jap. *tatoe.*)

TOHŌ and TOHU, a person. See CHU.

TĒ-FŪ, a heavy gale, a typhoon: *tē-fū fuchang*, there was a typhoon. (Jap. *tai-fū*, Chin. 大風; but the native Jap. word *arashi* is more used.)

TĒ-GĒ, mostly, for the most part. (Jap. *tai-gai*, Chin. 大概.)

TĒKANG, TĒMANG, or TĒNG, suffixes equivalent to Jap. *keredomo*. They may be rendered in English either by although, or else by but or yet prefixed to the next clause. Conf. p. 94: *atang-tēmang*, though there was; *nchangtēng ndarang*, *chichangtēng chikarang*, looking, yet unable to see; listening, yet unable to hear.

TĒ-SŌ, trouble: *gu tē-sō*, a trouble to you (=Jap. *tai-gi*); *gu tē-sō y'amishēru hazi dēbiru*, I am afraid it must have been a trouble to you. (Jap. *tai-sō*, used in the sense of much, a lot, Chin. 大壯.)

TĒ-TĪ, mostly, for the most part. (Jap. *tai-tai*, Chin. 大概.)

TI, a suffix used to form the gerund; see pp. 89 and 96.

TĪ, the hand: *tī-sagwi*, groping (Jap. *te-saguri*). The ī becomes short in some compounds, as *ti-shuku*, a hand lamp. *Tātsi n' tī*, both hands. (Jap. *te*.)

TĪDA, the sun: *tīda nu agatōng*, the sun has risen; *tīda nu itchōng*, the sun is striking,—e. g. on the verandah. *U tida* (with short *u*) means the setting sun.

TI-GAMI, a letter, an epistle. (Jap. *te-gami*.)

TI-GUMI, preparations,—e. g. for a journey. (Jap. *te-gumi*, a plan.)

TIMA-DĀRI SHUNG, to take time, to give trouble. (Jap. *tema-doru*.)

TIN-CHI, the weather: *yī tin-chi dēbiru*, it is fine weather. Sometimes pronounced *din-chi*, as *yana dinchi dēbiru*, it is bad weather. (Jap. *ten-ki*, Chin. 天氣.)

TING, heaven, the sky. (Jap. *ten*, Chin. 天.)

TIP-PŪ, a gun. (Jap. *tep-pō*, Chin. 鐵砲.)

TIRA, a Buddhist temple. (Jap. *tera*.)

TI-SHUKU, a hand lamp. (Jap. *te-shoku*, the second half of the compound being Chin. 燭.)

TĪ-SU, the master of a house, a host. (Jap. *tei-shu*, chiefly used in the sense of husband, Chin. 亭主.)

TITSI, one: *titsing nērang* (Jap. *hitotsu mo nai*), there is not a single one. (Jap. *hitotsu*.)

TO, China,—from the name of the T'ang dynasty. (Jap. *Tō*, Chin. 唐.)

TŌ, quickly; also used as an expletive of urgency in the sense of come along! now then! (Classical Jap. *toku*.)

TŌ-CHŌ, the city of Tōkyō. (Jap. *Tō-kyō*, Chin. 東京.)

TŌNĀ, distance, far: *aga tōnā nu michi*, such a long way. Conf. *tūsang*.

TŌ-NU-CHING, Indian corn, maize. (The first syllable is identical with that of the synonymous Jap. term *tō-morokoshi*, Chin. 唐.)

TŌRING, to fall down. (Jap. *taoreru*.)

TŌRU, attributive perfect tense termination, which is suffixed to certain adverbs: *sappattōru tchu* (Jap. *sappari shita hito*), a straightforward man. It is a contraction of *tu wuru*, being.

TŌSHUNG, to knock over, to knock down: *kiri-tōshung*, to kick over. (Jap. *taosu*.)

TŌTŌ, at length: *tōtō nā yutashung* (=Jap. *mo yoroshii*), that is enough. (Jap. *tōtō*, not however used in such contexts as that indicated by the above example.)

TSĪ NI, at length, at last. (Jap. *tsui ni*.)

TSIBACHI, a camellia. (Jap. *tsubaki*.)

TSIBU, a jar. (Jap. *tsubo*.)

TSIBURU, the head. (Jap. *tsumuri*.)

TSICHI, the moon: *tsichi nu yū*, a moonlight night. (Jap. *tsuki*.)

TSICHI-MI, effect, result. (Jap. *kiki-me*.)

TSICHING, a parcel. (Jap. *tsutsumi*.)

TSICHINI, a fox. (Jap. *kitsune.*)

TSI-GŌ, circumstances, convenience. (Jap. *tsu-gō*, Chin. 都合.)

TSIKANAYUNG, to feed, to nourish.—The termination recalls Jap. *yashinau*, to feed, and many other verbs in *nau*.

TSIKĒ-MUNG, a servant. (Jap. *tsukau*, to employ; *tsukai*, a messenger.

TSIKIYUNG or TSIKING, to set, to fix: *huni tsikiyung*, to bring a boat to shore; *tū-ru tsikiyung*, to light a lantern; *tsiki-daki* a kind of match. (Jap. *tsukeru.*)

TSIKUYUNG or TSUKUYUNG, to manufacture, to make, to grow (trans.): *yachi-mung tsikyut tukuru*, a place where pottery is manufactured; *kurē nū shai tsukutē ga?* what is this made of? *mmu tsukuyung*, to grow potatoes. (Jap. *tsukuru.*)

TSIMI, a nail, a claw, a hoof: *tsima-kurubi*, a stumble (said of a horse). (Jap. *tsume.*)

TSIMPĒ, saliva. (Jap. *tsubaki?*)

TSINA, a rope. (Jap. *tsuna.*)

TSING, common, usual: *tsīng nērang*, uncommon. (Jap. *tsune.*)

TSINSI, the knee.

TSINUNG, to pack. (Jap. *tsumu.*)

TSIKITI ICHUNG, to take with one. (Jap. *tsureru.*)

TSIRU, a stork, a crane. (Jap. *tsuru.*)

TSĪTI, more often used in the "isolated form" TSĪTĒ, owing to, as. It is construed with *n'* (for *ni*): *sidaka natōsi n' tsītē*, as it has got cool. (Jap. *tsuite.*)

TSITUMI-NING, an official. (Jap. *tsu omeru*, to be busy at, to work, and Chin. 人, man.)

TSON-TSON, an onomatope for the appearance of tears trickling down.

TSUKUYUNG, see TSIKUYUNG.

TU, with, etc. See p. 59. (Jap. *to*, but much more restricted in sense.)

TŪ, ten. (Jap. *tō.*)

TUBI-TUI, a bird. Conf. *tui.* (Jap. *tobu tori*, a flying bird.)

TUCHI, time, hour: *yū-shū nu tuchi*, childhood, youth. (Jap. *toki.*)

TUCHĪ, a watch, a clock. (Jap. *to-kei*, the second half of each word being Chin. 計.)

TUDUKĪNG, to send in, to report. (Jap. *todokeru.*)

TUI, a fowl,—used, like the English word fowl, almost exclusively to denote the barndoor fowl. Bird in general is *tubi-tui*, lit. flying fowl. (Jap. *tori.*)

TŪI, more rarely TŪRI, way, manner, as: *kunu tūi*, this way, thus; *yāng shitchōru tūi*, as you [also] are aware; *unnukitaru tūi y'ayabīng*, it is as I informed you. (Jap. *tōri.*)

TUIYĒ-MUCHI (explained by the characters 交通 向; *muchi* is the Jap. *muki*). The meaning apparently is: method of intercourse, social character.

TUJI, a wife: *tuji mitū*, husband and wife—lit. wife and husband. (Class. Jap. *toji*, a housewife.)

TUJĪNG, to bind—as a book. (Jap. *tojiru.*)

TUKU, an alcove. (Jap. *toko-no-ma.*)

TUKU, profit. (Jap. *toku*, Chin. 得.)

TUKURU, a place; hence also circumstance, fact: *sang-du yā ūchī-shi-mishōcha' ndi yut tukuru kara*, owing to the circumstance of her having thrice changed her abode. (Jap. *tokoro.*)

TUMARASHUNG, to bring into a house as guest, to lodge,—trans.: *tumarachi kwiri*, let me stay. This verb is the causative of the next.

TUMAYUNG, to stop, to stay,—intrans. (Jap. *tomaru.*)

TUMĒYUNG, to pick up: *tumēi-mung*, something picked up, (Jap. [*mi-*] *tomeru*, to notice?)

T'UMIBA, poet. equivalent of Jap. *to omoeba*, if one thinks the thought of.

TUMĪNG, to stop,—trans. (Jap. *tomeru.*)

TUMU, a companion, a follower: *tumu nashung*, to accompany as a retainer or servant; *u tumu shabira*, I will accompany you. (Jap. *tomo*.)

TUMU, the stern of a vessel. (Jap. *tomo*.)

TUNG-CHI, a house,—honorific: *tung-chē*, your house. Written 殿内.

TUNG-DŌ, East Road, 東道,—the name of a large street by the Nafa landing-place. Observe the pronunciation of the first character, which resembles the original Chinese sound, not the Jap. adaptation of it, viz. *tō*.

TURA, a tiger. (Jap. *tora*.)

TURI, a gate of this form 門, the Jap. *torii*. For a discussion of this word, see "A Preliminary Account of the Luchuan Language," in the "Journal of the Anthropological Institute" for 1895, where it is shown that both the word and the thing are not improbably of continental Asiatic origin.

TŪRI, see *tūi*.

TŪ-RU, a house-lamp with paper sides resembling the Jap. *an-don*. (Jap. *tō-rō*, a stationary lamp of stone or bronze placed outside the house, Chin. 燈籠.)

TURUBAYUNG, to be dull, vacant, stupid,—used as an equivalent of the Jap. *bon-yari shite iru*.

TŪSANG, distant, far: *tūku ngkayē*, to a distance. (Jap. *tōi*.)

TUSHI, a year: *tushi-guru*, age, proper age, time. (Jap. *toshi*.)

TUSHUI, an aged person. (Jap. *toshi-yori*.)

TUTING, rather, preferably. (Jap. *tote mo*, even if; with a negative verb, in no wise.)

TUYUNG, to take: *inuchi tuyung*, to die (*not* to take life). The causative *turashung* is used as a kind of auxiliary verb in such idioms as *Nda! kanamiti turasa*, Oh! I'll arrest you,—like the corresponding word *torasseru* in old-fashioned colloquial Japanese;—*kitchi turasa*, I'll cut you down. (Jap. *toru*.)

Tūyung, to enquire, to ask: *tūti chābira*, I will go and ask; *tūti nābira*, I will just ask. (Jap. *tou*.)

Tūyung, to pass through, to pass along: *mma nuti tūinē*, if one passes by on horseback. (Jap. *tōru*.)

U.

U, an honorific prefix to nouns and verbs. Conf. p. 137. Sometimes it becomes *ww'* before the vowel of the next word, as *ww' ītuma* for *u ītuma*, your [honourable] leave. (Jap. *o*.)

Ū, yes. See p. 129. (Archaic Jap. *ō*.)

Ubiyung, to remember, to feel, to know: *kūtēnung ubiebirang mung nā*, I did not feel it at all. (Jap. *oboeru*.)

Ubizi ni, suddenly, unexpectedly,—equiv. to Jap. *hyotto*. (Connected with the preceding.)

Uchi, inside, hence a house, hence also among, while: *uchi ngkai*, into the house, indoors; *nintōru uchi*, while asleep; *unu uchi ning*, among them too. In the sense of while, *uchi ni* is also used. (Jap. *uchi*.)

Uchinā, the island of Great Luchu. (Jap. *Okinawa*.)

Uchīng, to remove from one place to another (intrans.), to change house: *machi-ya ngkai uchi-mishōchang*, she changed her abode to a lodging in the town. For the above "indefinite form" *uchi*, *ūchī* with both vowels long is substituted in the compound noun *yā-ūchī*, change of abode. The reason for this vowel lengthening is not apparent. (Jap. *utsusu*, to remove, trans.?)

Uchung, to strike, to beat: *uchi-kurushung*, to beat to death. (Jap. *utsu*.)

Ūdu, a bed-quilt resembling the Jap. *futon*.

U-dung, a title equiv. to Royal Highness: *Matsiyama Udung*, His Royal Highness Prince Matsiyama—a younger son of the ex-King. (Jap. *go-ten*, a palace, Chin. 御殿.)

Uduruchung, to take fright, to be afraid. (Jap. *odoroku*.)

UDZUMĪNG, to bury, to cover over. (Jap. *uzumeru.*)

UFĒ, an alternative form of *ifē*, a little, used chiefly by women.

UFU-JUNGJANG-SHĪ, or UFU-JUNGJANG-SHI-MĒ, or UFU-JUNGJANASHĪ-MĒ, extremely honorific terms for grandfather, used only in the royal family and highest Court circles. The last is the politest of all; dependents would employ it, whereas relatives would preferably use either of the first two.

UFUSHANG, numerous: *ufushang ikirasang*, many or few, hence number. The stem *ufu* is used in the cognate sense of great, large. (Conf. Jap. *ōi*, numerous, and *ōkii*, stem *ō*, large.)

UFU-SHŌ-MUNG a careless fellow. (*Ufu*, stem of the preceding, is the same as Jap. *ō*, big; *mung* is Jap. *mono*, thing or person; *shō* is of obscure meaning.)

UFU-TCHU, an adult, lit. big person.

UFU-YUKŪ, excessive greed or covetousness.

UGUYUNG, to be proud. (Jap. *ogoru.*)

UHŌKU, greatly, much. (Connected with *ufushang*, and equiv. to Jap. *ōku.*)

UI, a general name for cucurbitaceous fruits: *ui-gwā*, a small species of cucumber; *kwantu-ui*, a water-melon. (Jap. *uri.*)

UJINUI, making good a deficiency, atonement. (Jap. *oginai.*)

UJINUYUNG, to make up a deficiency, to supply, to add. (Jap. *oginau.*)

UJIRĀSHANG, beloved, dear, pet: *ujirashī-mung* (with short *a*), a dear little thing.

U-KAMI (御神), a god. The honorific prefix *u* is apparently essential. (Jap. *kami.*)

UKĀSANG, dangerous. (Jap. *okasu*, to offend?)

ŪKATA, probably. (Jap. *ōkata.*)

UKI-MUCHI, undertaking, taking charge of. (Jap. *uke-mochi.*)

Ukīng, to awake. (Jap. *oki u*, to rise.)

Ukunē, conduct, behaviour. (Jap. *okonai*.)

Ukurīng, to be late, to miss: *jum-pū ukuritē sinabirang*, it won't do to miss this fair breeze. (Jap. *okureru*.)

Ukushung, to rouse, to waken: *ukuchi kwiri yō*, please wake me. (Jap. *okosu*.)

Ukuyung, to rise, to begin, to take place. (Jap. *okoru*.)

Ukuyung, to send, also to accompany a parting guest to the door: *huna-ukui*, seeing off one about to start on a voyage. The apoc. imperfect *ukūta'* (with long *u*) has been met with, where *uku a* would be more regular. (Jap. *okuru*.)

Umanī, a married elder sister. So called by the Shuri people. At Nafa they simply use *mmī*, the general name for an elder sister.

U-mē, His Lordship,—used in speaking of the *anzu* or highest nobility. (Written 御前, Jap. *o mae*, formerly and still sometimes a highly honorific designation for exalted personages, but now generally used as the most familiar term for "you.")

Umi, the sea: *umi-bata*, the sea-shore; *umi-ishi*, coral. (Jap. *umi*.)

Umushirusang, amusing. (Jap. *omoshiroi*.)

Umussang, a common contracted form of the preceding.

Umuyung, to think, to think of. There is a negative *umang*, as if from positive *umung*. (Conf. Jap. *omou*, co-existing with Class. *omohoyu*.) In compounds we find *umī*: *munu-umī*, the Jap. *mono-omoi*, sadness.

Ung, used for *unu*, that, when a *g* follows, sometimes also when *n* follows: *ung gutōru*, like that; *ung ni usattī*, crushed by them.

Uni, a demon, a devil. Its "aggregated form" is irregular, viz. *uninung*. (Jap. *oni*.)

Uni, a vessel employed to carry some person of high rank.

Unju, you,—polite, corresponding in use to Jap. *anata*. Conf. pp. 45–6.

UNNA, that sort of, such, equivalent to Jap. *sonna*.

UNNĪNI, at that moment, just then. *Un* is doubtless for *ung*, that, and *ni* is the postposition in, at; the middle syllable *nī* remains obscure.

UNNUKĪNG, an honorific verb equiv. to Jap. *mōshi-ageru*, signifying to inform a superior: *unnukitaru tūi y'ayabīng*, it is as I had the honour to inform you; *u machi mishōrachi, duttu chādungding unnukirariyabirang*, I know not what excuse to offer for having kept you waiting.

UNU, that, equivalent to Jap. *sono*; conf. p. 47.

URI, that, equiv. to Jap. *sore*, conf. p. 47: *uri-fudu*, that amount; *urē duttu wakarang*, I don't understand that at all.

URĪNG, to sell,—intrans. (Jap. *ureru.*)

ŪRĪNG, to break,—intrans.—to be snapped off. (Jap. *oreru.*)

URIYUNG or URĪNG, to descend, to dismount. (Jap *oriru.*)

USAGĪNG, an honorific verb denoting something done by an inferior to a superior, somewhat like the Jap. *ageru.*

USĒYUNG, to revile, to insult.

USHAGAYUNG, an honorific verb equivalent to Jap. *o agari nasaru* or *meshi-agaru*, and signifying to take, to eat, to drink, etc.: *u cha ushagarani?* won't you take some tea, Sir? *tabaku ushagari*, please smoke. (Jap. *oshi-ageru*, to push up?)

USHĪ, a bull, a cow, cattle. (Jap. *ushi.*)

USHĪ, teaching, doctrine: *ushī-gata*, instruction, training. (Jap. *oshie.*)

ŪSHI, a mortar.: *ūshi-bā*, a molar (lit. mortar) tooth. (Jap. *usu.*)

ŪSHIMA, the island of Amami-Ōshima. (Jap. *Ōshima.*)

USHISSANG, regrettable: *ushissang yā!* what a pity! (Jap. *oshii.*)

U-SHU-GANA-SHĪ-MĒ, His Majesty,—a title suffixed to the name of each Luchuan King, and written with the characters 御主加那志前.

USHUMĒ, grandfather,—used by the vulgar. It probably represents the characters 御主前.

USISANG, late. (Jap. *osoi.*)

USSANG, joyful. (Jap. *ureshii?*)

USSASSHĒ, like that, at that rate, in that case.

USUYUNG, to crush. (Jap. *osaeru.*)

UT, a prefix used to emphasise the meaning of certain verbs; see p. 106 : *kani ut-turattang*, I had my money stolen.

UTA, a song, a poem in native Luchuan or in Japanese,—not in Chinese : *uta yunung*, to compose a poem. (Jap. *uta.*)

U-TAKI, a Shintō shrine,—so called because generally built on a hill. (In Jap. more than one mountain sacred to the Shintō cult is called *On-take*, or what is the same thing, *Mi-take.*)

U-TIDA, the setting sun. Conf. *utīng* and *tīda.*

UTĪNG, to fall. (Jap. *ochiru.*)

UTTU, a younger brother. (Jap. *otōto.*)

UTU, a sound, a noise. (Jap. *oto.*)

UTUGĒ, the chin. (Class. Jap. *otogai.*)

UTURUSHANG, dreadful. (Jap. *odoroku*, to start with fright.)

UTUSHUNG, to let fall, to drop,—trans. (Jap. *otosu.*)

UYA, a parent : *wikiga nu uya*, a father ; *winaju nu uya*, a mother. (Jap. *oya.*)

UYĀ, an itinerant dealer : *iyu-uyā*, a fishmonger ; *yasē-uya*, a greengrocer. This word may be but a variant of the preceding one, specialised by usage ; for *oya*, the Jap. equivalent of Luch. *uya*, parent, is evidently cognate to the verb *oiru*, to grow old. Thus *iyu-uya* might originally have meant "the old man who sells fish." Sometimes it is abbreviated to *yā.*

ŪYAJI, official, public. (Jap. *ōyake.*)

UYAMMĀ (from *uya*, parent, said to be used in the Yaeyama group of islands as a mere honorific, like the character 御,—and *ammā*, mother), the native mistress, on one of the Further Isles, of a Luchuan official. A common man's mistress would be styled simply *ammā*.

UYUNG, to sell—trans. (Jap. *uru*.)

UYUNG, to weave: *nunu uyung*, to weave cloth. (Jap. *oru*.)

ŪYUNG, to break,—trans. (Jap. *oru*.)

ŪYUNG, to pursue: *atu kara ūti*, following after. (Jap. *ou*.)

W.

WA! a rare final expletive: *mutchi kū wa!* bring them! (Jap. *wa!* used chiefly by women. For the Luch. equivalent of the much more important Jap. postposition *wa*, see Chapter III *et pass.*)

WĀ, I, my. See WANG.

WĀ, a pig: *wā-gwā*, a sucking pig; *wā kō-yā*, a swineherd. (Class. Jap. *i*, written *wi!*)

WĀ, a wheel. (Jap. *wa*.)

WACHI or WACHIYĒ, reason, cause: *nū ga chāru wachi y'a' ga!* what is the reason? *wachiyē-ya nērang*, there is no reason.

WAKAYUNG, to understand: *wakatī!* do you understand (rude)? *u waka mishē' ga shabītara!* (ditto polite) *ū! wakaybitang*, yes, I understand. (Jap. *wakaru*.)

WA-MI, see p. 45. (Jap. *wa ga mi*.)

WANG, I. See p. 45 for the various forms assumed by this pronoun. (Arch. Jap. *wa*, Class. Jap. *ware*.)

WARABI, a child: *warabi n'chā*, children. (Jap. *warabe*.)

WARAYUNG, to laugh. (Jap. *warau.*)

WARI-MUNG, something fragile. (Jap. *ware-mono.*)

WASIYUNG, to forget. (Jap. *wasureru.*)

WASSANG, bad: *wā ga wassang*, it is my fault. (Jap. *warui.*)

WATA, the abdomen: *wata nu yadi*, stomach-ache. (Jap. *hara-wata*, intestines.)

WATTĀ, I, we. See p. 45.

WAZA TTU, WAZA WAZA, } on purpose. (Jap. *waza to* or *waza-waza.*)

WAZAWĒ, a calamity. (Jap. *wazawai.*)

WĒSI' MISHŌRI, goodnight, lit. deign to rest. Apparently the verb is a defective one, possessing only this single form,—the apocopated indefinite. The present indicative, should it exist, is probably *wēsinung*, corresponding to Jap. *yasumu*, to rest.

WĪ, a nephew. (Jap. *oi.*)

WĪCHĒ SHUNG, to make an appearance, to come, to meet.

WĪ-FĒ, a funeral tablet. (Jap. *i-hai*, Chin. 位牌.)

WIKĪ, a brother,—so called by his sisters.

WIKIGA, a man. (Jap. *otoko*, which is spelt *wotoko?*)

WINAGU, a woman: *winagu-n'gwa*, a girl; *winagu nu uya*, a mother. (Jap. *onago.*)

WĪRUKISANG, amusing, interesting. (Jap. *oroka*, which now means foolish, but in classical times negligent?)

WĪYUNG, to be tipsy. (Jap. *you.*)

WŌ, a king. (Jap. *ō*, written *wau*, Chin. 王.)

WŪ, male: *wū-ing*, a [male] dog; *wū-mung*, the male of any animal. (Jap. *o*, *osu.*)

WUDUI, a dance, specifically a theatrical performance: *wudui-shā*, an actor; *wudui-yā*, a theatre. (Jap. *odori*, a dance.)

WUDUYUNG, to dance, specifically to act on the stage of a theatre, Luchuan plays always including some dancing, and being indeed, as it would seem, but an outgrowth

of professional dancing. Ordinary dancing by non-professionals is called not *wuduyung*, but *mōyung*. (Jap. *odoru*.)

WUGANUNG, to venerate, hence used as an honorific equivalent for to meet, to see: *hajimiiti wuganabira*, I will venerate you for the first time, i. e. I am happy to make your acquaintance; *acha wuganabira*, I will see you to-morrow; *chiū wuganabira*, good day, how do you do? *ū! wuganabitang* (equivalent to Jap. *hai! kashikomarimashita*), I will obey your orders, Sir; *māda wugadē nābirang* (equivalent to Jap. *mada haiken itashimasen*), I have not yet had the honour to see it; *nagē wuganabirang* (equiv. to Jap. *go busata itashimashita*), I have been remiss in not going to see you for so long. (Jap. *ogamu*, to worship.)

WŪJI, the sugar-cane.

WUNAI, properly a younger sister; but brothers call all their sisters so. (Jap. *imōto?*)

WUNCHIŪ, an uncle. This term is often used in addressing elderly men, irrespective of kinship. (Jap. *oji*, for *woji*.)

WUNG, to dwell, to remain, hence to be. For this irreg. auxil. verb, see Chap. VII, especially ¶¶ 114, 118, 140, 143, and 144: *yā-ya ammā tu wutōri yō!* you must remain with mother; *wuting wuraribang*, tries to stay, but cannot. *Chu nu wū' ga yā?—Wī du shabīru!* Are there any people there? I should just think there were! *wuran-lung arē*, in case there are not. (Jap. *oru*, for *woru*.)

WUNG, benefaction, kindness. (Jap. *on*, Chin. 恩.)

WUNNA, a woman. (Jap. *onna*.)

WUTAYUNG, to be tired.

WUTI, in, at: *kuri wutē*, hereupon; conf. p. 59. (Jap. *ni oite*.)

WUTTI, the day before yesterday. (Jap. *ototoi*.)

WUTU, a husband: *wutu mutashung*, lit. to cause to have a husband, i. e. to marry off a girl. (Jap. *otto*.)

WW.

Ww' used for *u*, the honorific prefix, before words commencing with a vowel, as *ww'īri* (for *u īri*) *mishēbiri*, please come in; *ww' annē* (equivalent to Jap. *go annai*), information.

Wwē-kata, a high title of nobility: *wwēkata-nu-mē*, His Lordship. (Jap. *oya-kata*, the "old man" or "boss" of a gang of workmen, etc.)

Wwī, the top, above: *wwī nu*, upper; *wwī ngkai*, upwards; *wwī ngkai īnē*, when addressing a superior; *mi-bung nu wwī*, superiority in rank. *Wwī ni* sometimes signifies besides, in addition to, as *fira nu takasaru wwī ni, michē ishi-gwā nu mandō yabī' kutu*...in addition to the steepness of the hill, the road is excessively stony, and so ...(Jap. *ue*.)

Wwēku, an oar.

Wwenchiu, a rat.

Wwīgōsang, itchy.

Wwī-shiba, the upper lip, lit. upper tongue.

Wwīyung, to plant. (Jap. *ueru*.)

Y.

Y'; See p. 59.

Ya, a suffix used to indicate the grammatical phenomenon of "isolation" in the case of words ending in a long vowel, as *kūbā*, spider, "isolated form" *kūbā-ya*. Conf. Chap. III.

Ya, a postposition, for which and for **y'a**, equivalent to Jap. *da*, see p. 59.

Yā, a final emphatic particle; see p. 60.

Yā, yor—to an inferior; conf. pp. 45–6.

Yā, a house, home; *yā nu wwī*, a roof,—lit. upper [part] of a house; *yā-gumai shung*, to remain in close retirement at home; *yā-ūchī*, change of abode; *yā ngkai*

YĒNĒ, sometimes, or else, either, alternately: *yēne tutai, yēnē turangtai*, alternately taking and not taking. This word is equivalent in meaning to the Jap. *aruiwa*.

YĒSĀ, a miser.

YĪ, a boar,—one of the signs of the zodiac. (Jap. *i*.)

YĪ, good, proper, nice: *yī tinchi dēbiru*, it is nice weather; *yī kutu dēbiru yā*, I beg to congratulate you,—equiv. to Jap. *o medetō gozaimasu*. (Jap. *ii*.)

YIDA, a branch. (Jap. *eda*.)

YIDU, the city of Yedo. (Jap. *Edo*.)

YINU or YUNU, the same: *yinu mung*, the same thing; *yinu tchu*, the same person.

YŌ, a final expletive: see p. 60.

YŌ, a kind, a sort. (Jap. *yō*, Chin. 樣.)

YŌI NI, easily: *yōi nē*, ditto "isolated." (Jap. *yōi ni*.)

YŌ-JŌ, care taken of the health: *yō-jō shung*, to take care of one's health. (Jap. *yō-jō*, Chin. 養生.)

YŌ-MUNG, a weakling. (Jap. *yowai mono*.)

YŌNNA, slowly: *yōnna akki*, go slower.

YŌSHŌCHUNG, not to do, to abstain from the performance of some action *ichumi yōshōchumi?* shall we go or not *tuimi yōshōchumi?* shall I take it or not? (Jap. *yosu*.)

YŌ-SI, appearance. (Jap. *yō-su*, Chin. 樣子.)

YU, the world. (Jap. *yo*.)

YU, four,—in compounds: *yu-kēng*, four times. (Jap. *yo*.)

YŪ, the night: *yū nu akirang uchi*, before night opens, i. e. before daybreak. (Jap. *yo*, Class. *yū*, as in *yū-gure*, evening.

YŪ, hot water. (Jap. *yu*.)

YŪ, to bind up or do the hair,—an irregular verb met with only in the phrase *karazi yū yā*, a barber. Conf. p. 111. (Jap. *yuu*.)

YŪ, well, properly; conf. *yī* II. (Jap. *yoku, yō*.)

YŪ-BANG, the evening meal. (Jap. *yū-han*, the second half of the compound being Chin. 飯, rice.)

YŪBI, last night. (Jap. *yūbe*.)

YUBUNG, to call. (Jap. *yobu*.)

YUCHI, snow. (Jap. *yuki*.)

YU-DANG, carelessness. (Jap. *yu-dan*, Chin. 油斷.)

YUI, cause, origin: *yui ni*, because of, owing to. (Jap. *yue*.)

YŪ-JI, bed-clothes. (Jap. *yo-gi*.)

YŪ-JU, business, use: *yū-jō nēng*, it is of no use,—equiv. to Jap. *yaku ni tatanai*. (Chin. 用所; the Jap. do not employ this compound.)

YUKAI, equiv. to Jap. *yohodo*, a good deal, much: *yukai yyēsshi*, a long time afterwards.

YUKA-TCHU, a gentleman, one of the *samurai* class. Apparently *yuka* is a corruption of *yoka*, which means good in the Satsuma dialect of Japanese. *Tchu* is Luchuan for person.

YUKUYUNG, to rest: *ifē u yuku' mishēbirang nā*, be pleased to rest a little; *ifē uriti yukura*, I will dismount and rest a little. (Jap. *yukkuri*, slowly.)

YUKUSHI, a lie. (The second half of the word may possibly represent Jap. *uso*, a lie.)

YUMUKUNJU, a rage,—used only in the phrase *yumukunjō, njiti*, flying into a rage, lit. a rage coming out.

YUNA-GUNI, the name of the most south-westerly island of the Luchuan archipelago. (Jap. *Yona-kuni*.)

YUNDAI-KWANDAI, an onomatope for loitering or slouching. Perhaps it may properly be a frequentative verbal form. Conf. p. 94.

YUNG, to say,—irreg. verb, see p. 113. (Jap. *iu*.)

YUNU, see YINU.

YUNUNG, to read: *fung yunusi u chichi mishōchi*, [your] hearing books read out loud; *uta yunung*, to compose poetry. (Jap. *yomu*.)

YURI, from,—rare. (Jap. *yori.*)

YŪ-RĪ, a ghost. (Jap. *yū-rei*, Chin. 幽靈.)

YURU, night. (Jap. *yoru.*)

YURUKUBUNG, to rejoice. (Jap. *yorokobu.*)

YURUSANG, loose. (Jap. *yurui.*)

YURUSHUNG, to release, to pardon: *yuruchi kwi mishōri*, please excuse me. (Jap. *yurusu.*)

YUSA, the evening: *yusa-ndi-gata*, towards evening. (Class. Jap. *yūsareba*, for *yūsa areba*, when it is evening.)

YUSHIRITŌYUNG, to pay a visit, to call. Perhaps this is a compound, of which the second half, *tōyung*, would correspond to Jap. *tou*, to ask.

YŪ-SHŪ, childhood: *yū-shū nu tuchi*, when a child. (Jap. *yō-shō*, Chin. 幼少.)

YUT, for *yuru*, to say, before *t* in the following word, as *kumā, nū ndi yut tukuru ga yā?* what is this place called?

YUTASHANG, good, all right: *yutasha' yabīng*, it is all right; *yutasha nēranī?* won't it do? *yutasharu gutu*, well. Certain English potential idioms are expressed by means of this word, as *unna kutō yangting yutasharu munu*, lit. good thing even not saying such things, i. e. you need not (or should not) say such things. ...*sharā, yutasha nēni?* hadn't we better do...? *nā yutasha yabīng*, it is all right without any more, i. e., no more are wanted. (Jap. *yoroshii?*)

YŪTSI, four. (Jap. *yotsu.*)

YUWASANG, weak. (Jap. *yowai.*)

YUYUNG, to lean on, to depend on: *tuchi ni yuttō* (Jap. *toki ni yotte wa*), sometimes. (Jap. *yoru.*)

YUYUNG, to rock to and fro (intrans.), to shake, to quake: *nē ga yutung*, there has been an earthquake; *ara-yui*, a severe shock; *ari-nami nu yuyuru gutu*, like the rocking of rough billows. (Jap. *yuru* and *yureru.*)

YY.

YYĀ! alas! Not to be confounded with *ā!* the interjection expressing surprise. (Jap. *ā!*)

YYĒ, indigo. (Jap. *ai.*)

YYĒ-SATSI, an answer. (Jap. *ai-satsu*, Chin. 挨 拶.)

YYĒSSHI, used in the phrase *yukai yyēsshi*, a long time afterwards.

YYĒZI, a signal. (Jap. *aizu.*)

YYĪ, a chair. (Chin. 椅, Jap. *i-su.*)

YYĪ, a picture. (Jap. *e*, Chin. 繪.)

YYĪYUNG, to receive, to get. (Jap. *eru.*)

Z.

ZAN-NING, regret. (Jap. *zan-nen*, Chin. 殘 念.)

ZA-SHICHI, an apartment, a room. (Jap. *za-shiki;* the *za* is Chin. 座.)

ZĒ-BANG, the name of the Luchuan official "residents" on the Further Isles. (In Jap. *zai-ban* is used to denote certain castle guards; Chin. 在 番.)

ZĪ-BUNG, plenty, to one's heart's content. (Jap. *zui-bun*, Chin. 隨 分.)

Verbal noun, 70; 51, 86.
Verbs, 66.
" (analysis of forms of), 80.
" (auxiliary), 107.
" (causative), 100, 271.
" (compound, 106.
" (contracted), 80.
" (defective), 108, *et seq.*
" (transitive), 101, 108, 109, 110.
" (honorific), 101, 108, 109, 110.
" (intransitive), 101, 115.
" (irregular), 110
" (Jap. in *mu*), 85.
Verbs (paradigms of), 76, 102, 110, 111, 112, 139, 140.
" (passive), 97, 100.
" (potential), 97, 100, 271.
" (secondary formation of), 79.
" (substantive), 108, *et pass*
" (transitive), 101.
Vowels, 13.
W retained in Luchuan when dropped in Jap., 24.
Ww, 23.
Y representing original *r*, 24.
"Yes" and "no," 129.
Yy, 25.

ADDENDA ET CORRIGENDA.*

Page 11, *line* 5, and *page* 14, *line* 3.—It should be added to what is said in these two places, that the language of poetry shows a strong tendency towards replacing long vowels by short. Thus, in the stanza at the bottom of page 185 we find no less than three examples,—*Shu nu Me* for *Shū nu Mē*, *gu-jo* for *gu-jō*, and *tabori* for *tabōri*. Short *o*, as illustrated in these last two words, occurs nowhere in Luchuan prose.

Page 23, *line* 17.—Insert a *k* opposite the *ch*.

Page 38, *bottom*.—We may also compare the Japanese word *majinai*.

Page 43, *line* 21.—For *Ainol*, read *Aino*.

Page 48, *first word*.—For *hā*, read *chā*.

Page 52, *line* 5 *from bottom*.—For *Harāug*, read *Harāng*.

Page 62, *line* 11.—To agree with the system of orthography adopted in this Essay, *san* should preferably be spelt *sang*. See, however, ¶ 26, pp. 20–1.

Page 76 (Future Interrogative Tense) and *page* 184, *last paragraph*.—*Shura* for *shabira* has been met with by Mr. Okakura in future interrogative constructions. Thus *tui ga shura?* is the plain form, *tui ga shabira?* the honorific, and the anomaly of the absence of a plain form in this tense disappears.

Page 89, *small type*.—Japanese does sometimes admit of such a construction *in negative sentences*, for instance, *ikō hazu wa nai*, "there is no reason why I should go."

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* For these Addenda and for some sheets of the Vocabulary, the author has had the advantage of several suggestions from Sir Ernest Satow, K. C. M. G., and from Mr. Okakura, a learned young Japanese philologist who has commenced an independent study of the standard Luchuan tongue and of the dialects of the various lesser islands.

Pages 78–9 (Class VII), 98, and 100.—A distinction obtains in certain tenses between those Luchuan verbs ending in *ayung* that correspond to Japanese verbs in *aru*, and such as correspond to Japanese verbs in *au*. The former are sufficiently provided for in the text. The peculiarities of the latter may be gleaned from such instances as *narayung*, "to learn;" negative present, *narāng;* negative potential, *narārang;* causative, *narāshung;* and *harayung*, "to pay;" negative present, *harāng;* negative potential, *harārang;* causative, *harāshung*. The verb *umuyung*, "to think," seems to possess an alternative form *umung*, whence the negative present *umang*, and negative potential *umārang*.

Page 100, *second paragraph*.—The verb *yū shung* (lit. Jap. *yoku suru*, written 能) has been met with as an independent verbal expression to denote potentiality.

Page 106, ¶ 138.—For the prefix *kē*, conf. Classical Jap. *kaki*, mediæval *kai*, as in *kai-kesu*, *kai-yaru*.

Page 119, ¶ 158, *line* 1.—For *bushan*, read *bushang*.

Page 122, *line* 12.—A few other instances of such borrowing of adjectives from Japanese have been noticed, as *midsirashī* (Jap. *mezurashii*), *mutsikashā* (Jap. *musukashiku wa*).

Pages 133 and 136.—May not the interrogative termination *i* of Luchuan nouns and verbs be connected with the Classical Japanese interrogative particle *ya?* This appears all the more probable when we remember, as pointed out to the present writer by Mr. Okakura, that Classical Japanese preferably employed *ya* in sentences containing no interrogative pronoun or adverb, but *ka* in sentences containing some such pronoun or adverb,—a rule exactly parallel to that governing the modern Luchuan distinction between the interrogative inflections in *mi*, *ti*, etc., on the one hand and the construction with *ga* or *ga yā* on the other.

Vocabulary.—S. V. *atsiming*, for *atsumaru*, read *atsumeru;* S. V. *afi*, conf. Korean *ao*, "younger brother;" S. V. *ftsiki*, conf. Jap. *hitsugi*, "a coffin;" S. V. *guri*, conf. Jap. *yū-gure*, "a shower;" S. V. *haberu*, conf. Classical Jap. *kahahirago;* S. V. *kunda*, conf. Jap. *komura*, "the calf of the leg;" S. V. *neyung*, conf. Korean *nao*, "to go out;" S. V. *nuchung*, conf. Jap. *noku* or *doku*, "to put aside."

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CONTENTS.

Contributions to a Bibliography of Luchu. By Basil Hall Chamberlain 1
Chinese Refugees of the Seventeeth Century in Mito. By Ernest W. Clement, M.A. 12
Ainu Words as Illustrative of Customs and Matters Pathological, Psychological and Religious. By Rev. John Batchelor, F.R.G.S. 41
A Review of the History of Formosa, and a Sketch of the Life of Koxinga, the First King of Formosa. By Jas. W. Davidson 112
The Influence of Greco-Persian Art on Japanese Arts. By Rev. Isaac Dooman 137
Nasu no Yumoto. By Rev. Arthur Lloyd 176
Economic Theories of Old Japan. By Garrett Droppers .... v–xx
Minutes of Meetings v
Report of the Council xxviii
List of Members xxxiii
Constitution and By-Laws xli

ASIATIC SOCIETY OF JAPAN.

MINUTES OF THE MEETING.

A General Meeting of the Asiatic Society was held at the Parish Building, No. 54, Tsukiji, on Wednesday, March 11th, at 4 p.m. The President, Sir Ernest M. Satow, occupied the chair. After the minutes had been read and approved and various business announcements had been made, the President called upon the Secretary, Mr. Droppers, to read his lecture upon Some Old Japanese Economic Theories in the light of Modern Theories.

Mr. Droppers then read his lecture as follows.—

Mr. President and Gentlemen,—Every society, in proportion as it is civilized, is based upon some theory of human relations. The theoretical foundations are seldom understood by the ordinary observer and may be even invisible to any member of the society; yet they exist, and when the scientific interest is awakened they will be acknowledged. Physical environment indeed plays a not unimportant part in the development of society. Even accident and caprice have a certain influence on the destinies of nations as well as of individuals. But these are minor influences. What gives any society its properly distinctive character, what really changes the organization of society from time to time and affects the well being of its members, is the social theory that consciously or unconsciously affects the members of society. Rightly studied, the history of the nations of Europe and America is a continuous unfolding of various political and religious theories. Nearly every revolution during the last 1,000 years in Occidental nations was preceded by a well defined conflict of ideas, and the successful party invariably attempted to order society after its own theoretical conception of what a right society should be.

Nothing could be more interesting than the study of the social-economic theories of old Japan, especially during the Tokugawa period, and the structure of its society in the light of those

theories. But in order to carry out such an investigation thoroughly a very great amount of research is necessary. Care must be taken that representative writers only should be selected, as it often happens that acute thinkers are entirely out of harmony with their times and exercise little or no influence upon their contemporaries or successors. Of representative writers certain parts of their speculations are often useless for the same reason. The difficulties in the way of such an investigation have led me to postpone my inquiries into the social and political theories of ancient Japanese writers and to consider only speculations of the strictly economic theorists. It must be borne in mind, however, that no economic speculation, no matter how narrow conceived, can be entirely dissociated from social and political elements. The economic life of a nation is only a phase of its total life, and for this reason all investigation touching the wealth of a country must more or less bear upon the other forms of activity in society. Any severe separation therefore between the economic and the other social sciences must be held to be radically vicious and lead to barren results.

The ancient order of society in Japan is now pretty well understood. Outside of the noble ruling class, the people were divided into four main orders, of whom the highest was the *samurai*, the next farmers, the third artizans, and the lowest the merchant class. This order dates probably from the earliest beginning of Japanese civilization. It is in fact a necessary outcome of a feudal aristocracy, exclusive and living for the most part on the land. Each class was organized throughout quite rigidly into a caste. It was not permitted for anyone either to raise or degrade himself to another caste, and in general the son continued the occupation of his father, though this rule was not without its exceptions. While this system of society existed in a way from the earliest times, it was greatly perfected and organized by the early Tokugawa rulers: and accordingly we find it at no time so perfectly developed as in the most historical period of Japan. Whether this system of society ever caused hostile feelings or roused criticism, we do not know. Certainly such feelings and criticisms were never likely to see the light, as the Tokugawa Government took care that only those who favoured their particular form of government should get the ear of the public. But probably this order of society seemed perfectly natural and right to everyone, with perhaps a very rare exception at long intervals of time. Even in western countries sociological criticism has always been much rarer than political

criticism, and in Japan the former seldom arose because of the absolute want of intellectual contact with the outside world. For instance Dazai Shundai,—an economist who was born in 1680 and died in 1747,—makes a very strong argument against the principles of free industry. The caste system, he declares, is necessary to the safety of the state. "Agriculture," he says, "is the foundation of all other productivity. All classes are fed by the farmer. When artisans and merchants increase, they merely stimulate the luxury of the people because they produce useless commodities. As the labour of the farmer, however, is essentially disagreeable, farmers are generally anxious to get out of their kind of work. This must be strictly forbidden by law, else the production of the necessities of life will fall below the amount required."

At the present day such opinions strike most people as exceedingly primitive, but to anyone who is at all acquainted with the historical development of economics and economic theories in European countries, it need not be said that these ideas expressed by a Japanese economist in the 17th century were quite up to the times. Nothing is more astonishing to students of economics than the capacity of the average intelligent European or American to forget his own past. Take for instance the caste system. It existed for the great majority of people in the central and western states of Europe even at the beginning of the 19th century. In Germany, until the reforms of Stein in 1807, the great mass of the peasants were serfs, for whom there was no liberty of changing either their status or their occupation. As a rule no individual of any class could change his industry. And land was scarcely more transferable than it was in Japan. In England there were all sorts of prohibitory regulations in the early part of the century. Skilled artisans were forbidden to emigrate and the export of machinery was prohibited. The penalty for selling English wool abroad was death for the second offence. In fact the principles of free emigration or of free trade have never been recognized by any civilized country of modern times previous to the present century with very slight exceptions. It should serve to moderate our pride in Occidental economic theories, therefore, to remember that scarcely a century ago they were on very nearly a level with those of Japan.

In these later days the argument against all restrictive laws and legislation is based on the principle of free demand and supply. I know of no two words in the English language which are supposed to open greater stores of economic wisdom than demand and supply.

They are in everybody's mouth, yet my own experience is that few people who consider these words the "open sesame" of economic lore have anything but a vague idea of their meaning. Unrestricted demand and supply is defended to-day generally on the ground of the supposed economic harmony between the interests of the individual and society. Everyone is supposed to know his own business better than the state or society can know it for him. Hence if every individual consults his own interests, and there is free competition, there will be the most equitable distribution of commodities in society that we can realise in this faulty world of ours. The doctrine then of supply and demand is based on the freedom of the individual and the supposed desire of each to get as much as possible for as little exertion as possible.

As a matter of fact, however, self-interest and freedom are very insufficient forces to account for the modern distribution of wealth. The truth is that it was quite as natural for people in the 17th and 18th centuries in Japan to believe in restriction as for us to believe in freedom. In those days *laisses faire*, or what Adam Smith calls the "simple and obvious system of natural liberty," would not have done perhaps as well as the excessively restrictive measures of the age. In our own day, for instance, if there happens to be a short crop in any country, we can generally trust to private initiation for the importation of a sufficient amount from abroad, and accordingly famines are not likely to exist to-day in any civilized country. But this capacity to provide quickly and without much risk a foreign supply to make good a deficit at home itself depends on quick and cheap transportation, communication, and, to a certain extent, insurance. In the Japan of the 17th century transportation was comparatively costly and confined to local districts of the country. Hence they did not and could not believe in free competition as a regulator of demand and supply. On the contrary, the theory was that the Government was the proper regulator of demand and supply.

For instance, it was a rule that the Government of each daimyate should buy rice when it was cheap and sell it when the price was dear. The rule was honoured more in the breach than in the observance. Nevertheless it was practiced in some parts of the country. To-day I fancy few ideas are more dead than that governments should in this way regulate the supplies of the necessities of life. Some might even go so far as to say it would be acting contrary to the laws of Political Economy—not knowing exactly what they meant. But why it should contravene any

economic law that a government should store rice in times of plenty and disburse it in a time of scarcity, or why this should not be fulfiling the law of demand and supply as much as if individuals should do it on their own account, is what I cannot understand. A more approximate form of the truth is that there is a good system of regulation and a bad system of regulation. Two or three centuries ago there was in Europe so much useless, tyrannical, and uneconomical interference on the part of the government with the affairs of the people that a natural reaction arose and all interference was thought equally injurious. But that the new ideal of absolute freedom from every kind of regulation is as impracticable as the old senseless absolutism is proved by the fact that in England, where the theory of economic *laissez faire* has been more preached in the horn-books of political oconomy than anywhere else, there is to-day more legislative interference of a protective character in industry than perhaps in any other country of the world.

This leads me to the consideration of a most important distinction in economic theory, viz., whether economic interest can be identified with what is known as self-interest. I need not explain that modern political economy is founded on the principle of self-interest—not necessarily selfishness—but self-interest, that is, the interest of each one for himself with as much foresight as is possible and as much regard for the interest of others as is absolutely required. One of the reasons why the mercantile classes were despised in old Japan is precisely because they were supposed to work for their own interests, while the *Samurai* and governing classes were supposed to be free from this attribute. Many people who scoff at these ideas as antiquated probably forget that less than a hundred years ago the same point of view prevailed in Europe generally, at least in most of the countries of the continent. Even to-day the merchant class have a somewhat lower rank in the countries of Europe than the military and official class. Japan therefore was not behind other countries in the 17th century, but rather on a par with them. Yet I find one distinction in an old Japanese economist (Kumazawa Banzan, 1619-1691) which shows acumen. He says there is a difference between self-interest and economic interest. The former depends upon each one gaining as much as possible for himself whether this involves loss to others or not, but the economic interest, he declares advances the interest of each and all without proving a loss to anyone. This distinction has been made in the West in late years under a somewhat different name, viz., the social interest. As an example we may take the

post office. It is not primarily run for the sake of the revenue of the government, though many governments desire a revenue from it. Nor is the price of postage proportioned to the cost of carrying any particular letter. One letter is carried a long distance, another a short distance for the some charge. In brief, the post office is run on the social-economic principle, that of giving to society at large the fullest benefit of a certain important kind of communication with the slightest amount of expense. This principle was not generally or accurately understood in the feudal times of Japan, but that it was enunciated at all in a time when there was so little opportunity for its application compared with the present day is a great tribute to the acuteness of one economic writer. From another point of view, Ninomiya Santoku, the well-known Japanese reformer, may be said to have held a similar belief.

If a question were asked with what system of economic thought in Europe the old Japanese economic ideas had most similarity, the answer, it seems to me, would be the system of the Physiocrats. You are aware that the Physiocratic school started in France about the middle of the last century; Quesnay, the father af the system, published his first work about 1755 and he was followed by a large number of brilliant writers, the elder Mirabeau, Mercier de la Rievière, Turgot, and others. The fundamental doctrine of this system of economics was that all wealth originates in the land of a country. In the case of industry upon land, they declared nature cöoperates with man, while in other industries man works without the assistance of nature. Accordingly, it is only in agricultural industry that we have a net product or rent, which is the measure of the assistance of nature. Thus agriculture, they said, was a productive industry, while manufactures and commerce were sterile, because there was no net surplus. Or, to put it another way, in manufactures the form of the commodity only is changed, in commerce it is transferred from place to another, while in agriculture there is a definite increase of commodities a real production by which the wealth of society is increased. From this fundamental idea of the productivity of land, and the sterility of manufactures and commerce, the physiocrats derived their celebrated canon of taxation, viz., *l'impot unique ou territorial*, the single tax—a tax to be levied upon the land in proportion to its productivity. This tax was levied on the land owners, not to burden the agricultural population. On the contrary, the object of the physiocrats, was to introduce a reform on this very point. It was, however, in harmony with the physiocratic theory that all

taxes no matter how levied, inevitably terminated in the land and therefore all indirect taxes were only disguised land taxes, falling unequally it is true, but still terminating on the land. A single land tax was the only just form of taxation, because in this case the incidence of the tax could be clearly traced. It fell upon the owner of the net surplus—the only thing which really could bear a tax according to the Physiocrats. This theory of the French school did not, strictly speaking, originate in the middle of the 18th century, but it was scientifically developed then for the first time. The germ of the Physiocratic theory we find expressed in many writers before this time. Indeed Locke, who is often classed with the liberal mercantilists, also says that every tax terminates in the land.

Now I do not mean to say that in old Japan the economic theorists had any well defined scientific theory like the Physiocrats. The Physiocratic system of economics was one of the most clearly defined systems the world has ever seen, while in Japan there never was a clearly defined system indigenous to the country. It is in fact a very unusual phenomenon for any country to elaborate a definite system of thought which is distinguished by the name of a science. Even in Europe and America a science is developed only after years of difficult groping by many men of many nationalities. It is therefore almost impossible to hope that the Japanese, secluded from the world in their island-home, could have ever, unaided, constructed a system of economic thought. But so far as they went, in a somewhat vague and unsystemised form, they held a theory of economics broadly similar to that of the physiocrats. For instance, Dazai Shundai makes a distinction between agricultural products and the other forms of wealth. Moreover, the same writer declares that the land of a country is a source of wealth and all productivity finally depends upon the productiveness of the soil. A similar emphasis is laid upon the land by the Japanese economist, Sato Shinen (1773-1854). He declares that political economy is the science which studies the method of extracting useful products from the land. All the studies therefore that enlighten man in his efforts to secure a greater product from the soil—what we should call the technology of agriculture—are to him part of the science of economics. Again, just as Quesnay had a practical object in developing his science, viz., of enlarging the revenues of the Sovereign, so the Japanese economists constantly introduce as the most important part of their science those measures which increase the income of the lord. That every tax falls upon the

land was not only expressly stated by some economists of Japan, *e.g.* Dazai Shundai, but I suppose was regarded as too axiomatic to require demonstration. Accordingly, if taxes were paid out of the produce of the land, the only method of increasing the revenue of the Sovereign was to promote measures of agricultural improvement. In other words, the famous maxim of Quesnay, "*Pauvres paysans, pauvre royaume, pauvre royaume, pauvre roi*," would have exactly expressed the economic ideas of the most enlightened Japanese economists. Possibly the truth contained in the maxim would have seemed so self-evident to them as hardly to excite notice.

For the same reason that physiocratic ideas prevailed so widely among the economists of old Japan, mercantile notions were conspicuous by their absence. The speculations of the Tokugawa period on the subject of money never went to any real depth, but so far as they went they were remarkably free from errors. For instance, Dazai Shundai in his work *Keizai Roku* states that "money does not have any utility as a commodity, but only because it is exchangeable for what people want." Likewise he was strongly opposed to any debasement of the coinage—a popular measure in his day which he condemned in most forcible language. He even went so far as to say that money should be perfectly pure, not perhaps recognizing the utility of a certain amount of alloy in gold and silver to preserve them better from loss by abrasion. In one of his chapters he lays it down as an historical fact that when an inferior coin was issued the good coin disappeared—proving that he had a definite conception of what is known Gresham's Law. He was the consistent enemy of all forms of paper money, as he affirmed that all money must possess intrinsic value. Of the laws regulating the value of paper money he seems to have had no definite perception, perhaps for the reason that he thought even the slightest issue of paper notes a form of dishonesty.

The absence of mercantile ideas in Old Japan does not seem to me difficulty to explain. In Europe the popularity of mercantilism is attributable to the sudden development of international trade and the influx of treasure from the newly discovered American mines in the 16th century and the consequent prestige of Spain. The glamour that hung over Spain and the fabulous reports of her wealth and power had the effect of an illusion. All of the countries of Europe were attacked by a desire for treasure, and framed laws and fought battles for the balance of trade. But in Japan all these elements were wanting. She had no foreign trade of any import-

ance. She did not rely on foreign commerce to secure treasure, having gold and silver mines within the country in abundance for her own needs.

Furthermore, Japan was free from the necessity of securing large hoards of the precious metals in order to carry on wars with her neighbours. For centuries she lived in seclusion, and both in her external relations and in her internal affairs peace ruled as it never did in any other age or country.

Finally, it must be pointed out that in nearly all the country districts of Old Japan money transactions were carried on only to a very limited extent. The farmer paid his taxes in kind. The raw materials of the food and clothing of his family were raised on the immediate land and prepared within the household. The practice of barter was extremely common. It is therefore not difficult to understand why mercantile ideas never found lodgement in Japan. As Bagsehot points out in one of his books, the very simplicity of the earlier stages of economic society is calculated to give to the people of those times clearer economic ideas in some respects than prevail in modern times. At present the complexity of economic phenomena produces errors that only the most careful scientific investigation can dispel. We see only the surface of the phenomena and are thus much more easily misled by them.

In regard to the scope of political economy the old Japanese writers took both a wider and narrower view than modern economists. Wider in the sense that they included many topics which would to-day be included under separate sciences, such as politics or technology, but narrow in the sense that they excluded some of the most important branches of distribution and exchange. On the deepest problem of political economy, viz., that of value, they seem scarcely to have touched at all. For instance, Sato Shinen defines the science of political economy as the science which treats of the production of material wealth from the land. He divides the subject into four parts. First, that which treats of the necessary preliminaries of production, the organization of society and qualifications of the sovereign, and the character of the people. Under this head he discusses the moral elements entering into the science. Second, he inquires into the natural resources of the country; the distribution of animal and vegetable life, and the extent of the mineral resources. Third, he investigated the special aids to production, such as communication, education, etc., and Fourth, measures of preservation, especially saving institutions, called *Giso*, said to have been invented by him. While this classification is not wholly

scientific, yet it does not lack useful elements which, had they been developed, might have led to fruitful results. One of the greatest misfortunes of the old economists in Japan was that they did not found a school which could develope and rectify scientific speculation. All systematic inquiry was lacking, and each man started anew, thus hampering very largely any organic progress of the science. Dazai Shundai, a prior economist, had even a more general conception of the science than Shinen. He defines political economy as follows: "The science that treats of government, and its relation to the people, or the best system of administrating a country. The object of economic study is the refinement of the character of the people and of advansing civilization." In this definition the proper object of political economy in the modern sense of the term is almost lost sight of, and the production of wealth being only one of the objects of government, would hold a very subordinate place in the science of economics according to the ideas of old Japanese economists. What has been called the art or application of economic social principles to government and society seemed to them much more important than the mere explanation of economic phenomena.

And yet there was an important grain of truth in their point of view. What is called the orthodox or classical school of economics has too often sinned in conceiving that the ends of political economy were entirely served, if only it were shown, how under certain hypothetical conditions, say of free competition, self-interest, free contract, and a minimum of government (anarchy *plus* the police constable, as Carlyle has it) wealth were produced and distributed. From these so called economic laws certain deductions were made as to the best method of increasing the wealth of a nation, and then by another vault of reasoning the inference was drawn that these deductions were invariably correct and applicable. Now this whole structure of the supposed scientific system of economics rests on a very shaky basis. The foundation is entirely hypothetical, and scarcely an economist to-day would dare to say that it is otherwise or that it corresponds accurately with the conditions of life. Moreover, even if the preliminary hypothesis did correspond with fact, yet the conclusion, though true, might not be acceptible to us for practical purposes. We might indeed find the so-called laws of political economy highly useful and interesting, not however to follow implicity but rather to train our judgment or even if necessary to warn us as a danger signal. It does not follow because we know how to increase the wealth of a nation that we

at all times and places should seek to increase it. We may even at times demand that the perpetual desire for more wealth be moderated, or that other powers of a nation be strengthened at the expense of wealth. In substance, the difficulty under which the orthodox economists have laboured is this; they have not understand that man is by nature a variable, progressive or, if you wish, a moral individual. You cannot define man wholly as a wealth producing animal, because he constantly sacrifices wealth for other objects, better and worse, and therefore the whole idea of the narrow orthodox school of basing economic laws on certain rigid hypotheses is an emasculating process which can only redound to the injury of economics and society. It is important to note at this point that the greatest writers on political economy have never in fact confined themselves to the narrow point of view here described. Almost without expedition all the leaders of economic science, Adam Smith, Malthus, Jean Baptiste Say, even Ricardo discussed practical matters in their scientific books. John Stuart Mill in his great work on Political Economy goes out of his way to examine all sorts of questions not directly concerned with the increase or decrease of wealth; land tenure in various countries, the moral foundations of private property, poor laws, education. emigration, etc. But the disciples of the founders were men of a different stamp. They assumed a type of man devoted to the single object of accumulating as much wealth as possible at as little expense of effort and sacrifice as possible. Sometimes they would add that the desire of immediate wealth must be tempered by a certain amount of foresight, that is, immediate interests might be postponed to remoter interests, but further than this they rarely went. Now, compared with this view of economics. the indefinite and shifting view of the old Japanese economists seems to me preferable. Both are indeed wrong. The Japanese were hazy, but the orthodox Western economists were too often doctrinaire and ruthless. The real difficulty with the Japanese economists was that they never conceived of a definite economic point of view, and by this I do not mean the economic man of Western orthodoxy, but a real man with economic interests sometimes paramount but also sometimes subordinate to other interests. The Japanese economists never succeeded properly in giving economics a definite status in the social sciences, which is only another way of saying that they did not try to give any orderly thought to man's economic activity in relation to all his other social interests. They made scattering discoveries of value, but did not construct any fruitful or definite

system of thought. The orthodox Western system of economics is a skeleton of man, a beautiful machine, well knit together and pleasing to the scientific mind because of its consistency and articulation. The Japanese conception of economics may be compared to one of the artistic yet rudimentary sketches of man, so often seen in the popular Japanese picture books—a suggestion here and there but not a man.

What attracts one most in reading the speculations of the old Japanese economists is not so much their special theories of wealth or their doctrines of money as what they think is so self evident as not to need explanation. Their silence is more eloquent at times than their utterances. For in those days to affirm what may be called almost the popular truisms of to-day would have been the greatest heresy. One of the ruling ideas of old Japan was that to live for one's self was ignoble—and because the *Samurai* lived wholly and entirely devoid of any desire to advance his own interest in any economic sense he was honoured above other classes. Henry Finck in his preface to "Lotus Time in Japan," says; "I have tried to show that the Japanese have as much to teach us as we have to teach them, and that what they can offer us is, on the whole, of a higher and nobler order than what we can offer them. Japanese civilization is based on altruism, ours on egotism." If the preceding words were true I should be glad to defend the state of society and the social and economic ideas of the Old Japan against the competition theories of to-day. But it seems to me that Henry Finck exaggerates. True, the Japanese honoured loyalty above self-interest, and so far they had a moral ideal superior to ours, at least in our economic life. But it was a narrow loyalty —confined not only to a small locality, but to particular classes. The merchants and artizans were despised and down-trodden. It was not national and social. The Japanese, moreover, never rose to the idea of progressive amelioration in the old days—an idea that is worth more to us than any number of theories of greed and aggrandisement. In truth, our actual life is much better than our economic theories—while in Japan actual life was perhaps somewhat worse. As Ruskin points out, this is the first century in which we hold an economic theory of life absolutely and entirely inconsistent with our religious life. In economics it is each one for himself. The lust for gain is sanctioned by the most approved authorities—while our religious teachers preach the law of self-denial and interest in others. This is the source of our 19th century hypocrisy I suppose. Is there not danger that if we

continue on the same lines as at present we shall soon regard each other as the Roman augurs did?

The old Japanese watchword was stability, and nothing more. And they thought that their form of society would last forever. How many attempts by other nations were made to open the country and to come into contact with the people during the Tokugawa régime? But every attempt until the middle of our century was met by a stern refusal. In effect every envoy was told that Japan refused to admit strangers, because it was contrary to her ancient polity. From time immemorial, they were told, the state and society had been established on certain unalterable principles, that these principles were wise and good, and could not be improved, that under them the people were contented and peaceful, and foreigners entering the country would serve only to destroy the ancient perfection of the state. This, or something like this, would have been the reply to any attempt to open the country.

And this system, so ancient, so seemingly immutable, has utterly broken down and is scarcely more than a regretful memory in the minds of a new and eager generation. Public opinion in Japan to-day regards the ancient doctrine of exclusion as a huge mistake, and many believe that had Japan been open to trade and travel the spirit of enterprise and adventure that has always characterized the people would have grown fully as rapidly as in any Western nation.

The watchword of the West has been progress or amelioration rather than stability, and a noble watchword it is. It will take us far if we only truly study it and obey its rules. But is our present interpretation of it true? Does it accept all the elements of our life that make for a really civilized society? Will our present interpretation of social amelioration last? Will the present striving for wealth and the heaping up of possessions remain for ever? Will it be said of us that we used our highest intellectual efforts to swell our personal revenues even if thereby we robbed our neighbour of his daily bread? Many there are who think so—who hope for ever to live under the savage rule of competition and thus evolve cheaper and more luxurious commodities until the world is sated. But the moral sense working in time tells us no. Our present social conditions would have been regarded with contempt by the ardent reformers who lived a hundred or more years ago, just as their conditions would have been despised by those who lived in the middle ages. Each era lives for itself and forgets the promises of the childhood.

Mr. Droppers said that substantially he agreed with the remarks of Mr. Hall. He did not wish to exonerate Ricardo from all blame, but he did not believe that Ricardo was as bad as some of his successors in limiting economic interests of man to purely selfish motives. He further expressed his strong disagreement with the views advanced by Mr. Tyng. The latter had used the phrase the "*best conditions* of producing and distributing wealth." That was precisely the question under discussion. What were the "best conditions?" It was impossible to conceive of the conditions of wealth without introducing the moral qualities and social relations of man. It was equally impossible to speak of the "actual man" of the economic world because there were all classes of men, and man was not a being with unchangeable attributes, but was of a progressive character. The question was what kind of conditions or what kind of man did Mr. Tyng select. Mr. Garst's contention that the *Samurai* and noble classes in Old Japan were indifferent to money matters because they were unproductive—living on the wealth produced by others—Mr. Droppers did not wholly agree with. The *Samurai* were no more unproductive than any other body of similar men in the West, *e.g.* the standing armies of European countries.

The President thanked the lecturer for his paper and declared the meeting adjourned.

A General Meeting of the Asiatic Society was held in the Parish Building, No. 54, Tsukiji, on Wednesday, April 8th, at 4 p.m. The Vice-President, Rev. D. C. Greene, occupied the Chair. After the preliminary business of the meeting was settled, Dr. Greene called upon Mr. E. W. Clement to read his paper on "Chinese Refugees of the 17th Century in Mito."

At the close of the reading the Chairman called upon the members for expressions of opinion on the various points of the paper.

Mr. Lloyd stated that the name of Ingen was mentioned in the paper, as one of the Chinese refugees. He explained that Ingen had established a sub-sect of the Zen, called the Obaku sect. He went to Kyōto, where he founded a temple in which contemplative tenets of the Zen were upheld, with, however, certain differences. The priests of this sub-sect still wore certain Chinese articles of apparel and retained certain Chinese customs.

Sir Ernest Satow stated that this temple was situated between Fushimi and Uji. It was a fine temple and in good condition when he last saw it. The priests wore the Chinese hat and shoes, but such as were worn in the Court.

Dr. D. C. Greene, on rising, said—The subject which Professor Clement has treated in his very interesting paper certainly deserved a place in the transactions of this Society. The opinion is widely prevalent among Japanese scholars that these refugees from China did make a material contribution to the Imperialist movement with which the House of Mito has been identified. They were clearly men of great weight of character. This is evinced by the impression which they made upon the Japanese associated with them and the cheerful recognition of the value of their services. It was no small token of respect, for example, that one of them should have been asked to write the famous epitaph of Kusunoki Masashige to be seen on the monument near the Minatogawa in Hiogo. The essayist has called attention to other services, not necessarily important in themselves, but noteworthy because they help us to understand the position which these exiles had won in the land of their adoption. It certainly was a most honourable position. Still current opinion regarding the part they played in preparing for the Restoration of 1868, as well as with regard to the Imperialist movement itself, is based upon a view of that movement which later and more impartial students will hardly be able to accept. That the work of the House of Mito was of great importance cannot be doubted, but it is by no means certain that it would have been successful had not the opening of the country to foreign intercourse served to develop a new type of patriotism and a keener sense of the necessity of national unity. It may further be questioned whether the men who stood forth, in the struggles immediately preceding the Restoration, as the leaders of popular opinion were at heart friendly to the movement which they professed to represent; whether the goal they set before themselves was really the Restoration of the Imperial House. A Japanese scholar, a profound student of the Pure Shintō, many years ago compared the southern prince to a man, vain of his horsemanship, who finding himself mounted upon an untruly steed after fruitless efforts to assert his lordship, finally yields to the inevitable and pretends that he is really guiding his bolting charge along his chosen path. In other words, they sought to use the work and the influence of the apostles of the Pure Shintō to serve their own ambitious schemes. They found, however, not, I am persuaded,

that these apostles were too strong for them, but that the exigences of foreign intercourse had set in motion a new system of influences making for unity which no prince nor coalition of princes could dominate. But for foreign intercourse, the outcome of the struggle would probably have been a new Shōgunate. However, discount as we may the popular estimate of the work of the Prince of Mito, we can but appreciate the efforts which Prof. Clement has made to gather up the meagre stock of information now accessible regarding certain of their noted coadjutors. I am sure I represent the feelings of all present when I extend to him the thanks of the Society for his valuable paper.

A Special General Meeting of the Asiatic Society was held in the Parish Building, No. 54, Tsukiji, on Wednesday, April 28th, at 4 p.m. The Vice-President, Rev. D. C. Greene, occupied the chair, in the unavoidable absence of Sir E. Satow, the President. After the preliminary business of the meeting was settled, the Chairman called upon the Rev. John Bachelor, F.R.G.S., to read his paper on "Ainu Words, as illustrative of Customs, and Matters Pathological, Psychological and Religious."

Mr. J. C. Hall complimented the reader on his paper, which, he said, bore out M. Comte's Law of Intellectual Evolution, according to which the development of the human mind went from the theological stage to the metaphysical, and from that to the scientific, the first, or theological stage being again subdivided into fetichism, polytheism, and monotheism. Spencer, it is well known, combated this position of Comte's, but the facts brought forward in Mr. Batchelor's paper were, he was glad to say, very strongly in favour of Comte's theory.

Mr. Batchelor having replied to one or two points in Mr. Hall's remarks, the Chairman thanked Mr. Batchelor for his able and interesting paper, and the meeting was dissolved.

A General Meeting of the Asiatic Society was held at the Parish Building, No. 54, Tsukiji, on Wednesday, May 27th, at 4 p.m. In the absence of the President and Vice-President Dr. Divers occupied the chair.

After the minutes were read and other business transacted, the Chairman called upon Mr. Jas. W. Davidson to read his paper on Formosa.

Dr. Divers, after thanking Mr. Davidson on behalf of the Society for his lecture, stated that the meeting was open to discussion.

Mr. Mason said that he had been told that the climate of Formosa was very bad. All foreigners without except were subject to fever. He would like to inquire whether Mr. Davidson's experience corroborated this.

Mr. Davidson said that while the climate was bad in some parts, particularly the north, he did not think it was equally so in other parts of the Island. He himself had never been subject to any fever.

In answer to Bishop McKim, who inquired what the foreign population of the Island was, Mr. Davidson said that in ordinary time there were not over twenty five in the Island. At certain seasons, however, when the tea and other products were exported, the numbers increased, say to fifty or sixty. He stated further that the emigration of Japanese so far had been very small. The Japanese coolies were of a very undesirable character and bore a bad reputation. So far, there were only officials, workmen employed by the Government, and a few agents of commercial companies.

Dr. Divers inquired about the food of the aborigines. In answer Mr. Davidson said that they lived largely by hunting and fishing. They also ate rice, which partly they raised themselves and partly obtained by trading with the Chinese. They obtained the means of payment from the rent of camphor trees and from bringing drugs to market. The aborigines hated the Chinese, and were in general well disposed to the Japanese.

In reply to a further question, Mr. Davidson said the best time to visit Formosa was the fall, during October, November and part of December. In the last month the rainy season began. In the South he thought the rainy season not so bad.

When further questioned as to the aborigines, he said it was possible to visit them, but dangerous, because the Hakas, would be likely to interfere. The highest mountain is higher than Fuji, and the average height of the mountains, which are on the East, is 8,000 or 9,000 feet. The cliffs on the East coast are extremely precipitous and some times rise sheer to the height of 5.000 feet. The resources of the Island, he explained, are mainly coal, iron, and gold. The last article is probably abundant.

The meeting adjourned at 5.15 p.m.

At the November Meeting of the Asiatic Society of Japan, held in Tōkyō, a paper on the "Influence of the Greco-Persian Art upon Japanese Arts," was read by Rev. Isaac Dooman. The paper was too long to be read entirely at the meeting and the author made only brief extracts with comments.

A general discussion followed the reading of the paper. Mr. Tyng questioned whether the later art of Japan was merely a degenerate form of the earlier art. In the later art we find landscape, with man fighting in it in a subordinate way, while this was not so in the earlier art. We might say that one was different from the other, though not necessarily degenerate.

Mr. Droppers thought the writer of the paper laid too much stress upon climate as a factor in influencing religious ideas He believed that it was a relatively feeble and unimportant element. Witness the contrary and entirely inconsistent beliefs held in the same country, of which it could not be said that the climate had varied. Religion was much more a matter of race than climate. He thought that Herbert Spencer, Buckle, Taine, and others had vastly overrated the effect of climate on race and religion.

Mr. Lloyd remarked that an interesting comparison might be made of the development of art in Japan with that in Greece. Both countries had received their first artistic impulses from without. This impulse came in the one case through India, in the other case through Egypt, but it was evidently the same in origin. Both in India and in Egypt art was colossal, and the great end of art seemed to be to represent the body at rest. Both countries then set themselves to work first to surpass their teachers and then in process of time to discard them The transition was from the representation of the body at rest to the representation of the body in active life. This might be illustrated by a reference to Greek literature:—Æschylus, who was colossal in his thoughts and style, represented men as they could not be; Sophocles came a step lower and represented men as they ought to be; Euripides came down still further and painted men as they are. Greek tragedy gained in interest as it came nearer to real life. The reader of the paper had said something about the diminutiveness of the later Japanese art. It must have been the same with the Greek painters. The well-known story preserved by Cicero, of the contest between two artists, one of whom produced a picture of a bunch of grapes so cleverly that it deceived some birds, while the other deceived men by a fly painted on a curtain, shows that they must have painted small subjects with great attention paid to minutiæ. The

element of humour was also to be found in the Greek and Roman art as in the Japanese. Even the gods were caricatured, as can be seen from Horace and from the early Christian apologists.

Mr. Dooman made brief replies to his critics, whereupon the meeting adjourned.

ANNUAL MEETING.

A General Meeting of the Asiatic Society was held on Wednesday, December 9th, at 4 p.m., in the Parish Building, No. 54, Tsukiji, Tōkyō.

The President, Sir Ernest M. Satow, occupied the chair. As this meeting was the Regular Annual Meeting for the election of officers and the presentation of reports from the Council to the members, the preliminary business occupied the first attention of the Society. After the minutés of the preceding meeting were read and approved, the Chairman called upon the Secretary to read the annual report submitted by the Council. The Secretary read the following report:—

"There is nothing of special importance to record in the annual report of the present session of the Asiatic Society. There is neither extraordinary progress, or any striking failure to note. In point of membership the Society has gained thirteen ordinary members and three life members. An old and esteemed member, Mr. J. J. Enslie, H.B.M. Consul at Kobe, died last June. One member returning to America has resigned.

"The average number of contributions have been made to the Transactions of the Society. In all, five papers were read and will soon printed in a new volume of the Society's Transactions. One lecture was given to the members in March.

"Considerable progress has been made, in spite of many difficulties in the work of arranging and classifying the library of the Society. The precise number of Transactions in stock is known and the work of cataloguing the books is progressing steadily. It will not be long before the library is in working order. The Librarian reports a total number of 10,187 copies of the Transactions in stock, besides 1,682 copies of the Index.

"The finances of the Society, while showing no increase, at the same time are not running backward. The Treasurer's account shows a final balance of *yen* 2,144.645 for the present year.

Appendix A.

List of Papers, etc., during the Session of 1896.

"Contributions to a Bibliography of Luchu," by Basil Hall Chamberlain.

"Economic Theories of Old Japan,"—a Lecture, by Garrett Droppers, Esq.

"Chinese Refugees of the 17th Century in Mito," by E. W. Clement, Esq.

"Ainu Words as illustrative of Ainu Customs," by Rev. John Batchelor.

"An Account of Formosa," by Jas. W. Davidson, Esq.

"The Influence of Greco-Persian Art upon Japanese Arts," by Rev. Isaac Dooman.

"*Nasu no Yumoto*,"—an Old Japanese Inn, by Rev. Arthur Lloyd.

Appendix B.

The Hon. Treasurer in Account with the Asiatic Society of Japan for the Thirteen Months Ending Dec. 9th, 1896.

Dr.

To Balance from Last Year		2,358.448
" Entrance Fees		55.000
" Annual Subscriptions		298.430
" Life Subscriptions		207.480
" Sale of Transactions:		
Messrs. Kegan Paul, Trench, Trübner & Co.	216.550	
" Kelly & Walsh	119.850	
Librarians	27.180	
Treasurer	40.000	
		403.580
" Interest on Fixed Deposit	114.250	
Current Account	5.332	
		119.582
Total..		3,442.520

Cr.

By Messrs. Meiklejohn & Co. for Printing..		743.580
" Cash for Illustrations, Mr. Clement's Paper..		32.000
" " paid for Stationary, Postage, etc.		77.730
" " Library Expenses, Cataloguing, etc.		92.600
" " Removal of Library and Fitting up New Room..		116.965
" Rent No. 17, Tsukiji, for half-year	50.000	
" " 54, " " one year	100.000	
" " Public Hall, Yokohama, for lecture (Feb. 27th, 1895)	10.000	160.000
" Insurance	1,297.875	75.000
" Balance, M. B. G. K. Special Cur. Act.	1,950.000	
" Cur. Act. ..	80.765	
H. K. & S. Bank Cur. Act. ..	78.500	
Cash	35.380	2,144.645
Total		3,442.520

E. & O. E.

J. McD. Gardiner,

Hon. Treas.

Examined and Compared with Vouchers and found correct.

T. S. Tyng.

E. W. Clement.

Auditors.

Dec. 9th, 1896.

Appendix C.

List of Exchanges of the Asiatic Society of Japan.

Academy of Sciences, Lincoln Park, Chicago.

American Geographical Society, New York.

" Oriental Society, New Haven, Conn.

" Philological Society, Boston, Mass.

" Philosophical Society, Philadelphia, Pa.

Anthropological Institute of Great Britain and Ireland.

Anthropologische Gesellschaft in Wien, Austria.
Asiatic Society of Bengal, Calcutta.
Australian Association for the Advancement of Science, Sydney.
Bataviasch Genootschap, Notulen.
Buddhist Text Society. Calcutta.
Bureau of Ethnology, Washington, D.C.
Bureau of Education, " "
Canadian Institute, Toronto.
China Review, Hongkong.
Chinese Recorder, Shanghai.
Cosmos de Guido Cora, Torino.
Deutsche Gesellschaft für Natur und Volkerkunde Ostasiens, Tōkyō.
Geological and Natural History Survey of Canada.
Harvard University, Museum of Comparative Zoölogy, Cambridge, Mass.
Imperial Russian Geographical Society, St. Petersburg.
Imperial University of Japan, Tōkyō.
Japan Society, London.
Japan Weekly Mail, Tōkyō.
Johns Hopkins University Publications, Baltimore, Md.
Journal Asiatique, Paris.
Musée Guimet, Lyons.
Pekin Oriental Society, Pekin.
Royal Asiatic Society of Great Britain, London.
" " " Bombay Branch.
" " " Ceylon Branch, Colombo.
" " " China Branch, Shanghai.
" " " Straits Branch, Singapore.
Royal Dublin Society, Kildare St., Dublin.
Royal Geographical Society, London.
Royal Society, London.
" " of Edinburgh, Edinburgh, Scotland.
" " Sydney, New South Wales.
" " Adelaide, South Australia.
Smithsonian Institute, Washington, D.C.
Sociedad Geografica de Madrid, Madrid.
Sociedad de Geographia de Lisbon, Lisbon.
Société d'Anthropologie Paris.
Société de Geographie, Paris.
United States Geological Survey, Washington, D.C.
" " Department of Agriculture, Washington, D.C.
Vereins für Erdkunde zu Leipzig.

Appendix D.

Transactions in Stock.

December 2, 1896.

Vol. I	single part		.. ..	117
" II	single part		.. ..	97
" III	Part 1		.. ..	152
" "	" 2		.. ..	208
Appendix			.. ..	88
" IV	single part		.. ..	203
Vol. V	part	1	.. ..	208
" "	"	2	.. ..	221
" VI	"	1	.. ..	203
" "	"	2	.. ..	245
" "	"	3	.. ..	252
" VII	"	1	.. ..	237
" "	"	2	.. ..	239
" "	"	3	.. ..	265
" "	"	4	.. ..	249
" VIII	"	1	.. ..	45
" "	"	2	.. ..	59
" "	"	3	.. ..	59
" "	"	4	.. ..	71
" IX	"	1	.. ..	42
" "	"	2	.. ..	86
" "	"	3	.. ..	78
" X	"	1	.. ..	74
" "	"	2	.. ..	88
" "	Supplement		.. ..	197
" XI	Part	1	.. ..	106
" "	"	2	.. ..	78
" XII	"	1	.. ..	284
" "	"	2	.. ..	115
" "	"	3	.. ..	108
" "	"	4	.. ..	56
" XIII	"	1	.. ..	83
" "	"	2	.. ..	120
" XIV	"	1	.. ..	87
" "	"	2	.. ..	111
" XV	"	1	.. ..	95
" "	"	2	.. ..	119

Vol. XVI part 1	162
" " " 2	125
" " " 3	195
" XVII " 1	186
" " " 2	96
" XVIII " 1	175
" " " 2	216
" XIX " 1	244
" " " 2	221
" " " 3	242
" XX " 1	128
" XX " 2	250
" " Supplement part 1	268
" " " " 2	261
" " " " 3	264
" " " " 4	202
" XXI single part	253
" XXII part 1	271
" " " 2	262
" " " 3	276
" XXIII	310
" " Supplement	232
Total	10,187
General Index	1,628

LIST OF MEMBERS.

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THE CONSTITUTION OF THE ASIATIC SOCIETY OF JAPAN.

Revised December 4th, 1895.

NAME AND OBJECTS.

ART. I. The name of the Society shall be THE ASIATIC SOCIETY OF JAPAN.

ART. II. The object of the Society shall be to collect and publish information on subjects relating to Japan and other Asiatic Countries.

ART. III. Communications on other subjects may, within the discretion of the Council, be received by the Society, but shall not be published among the Papers forming the Transactions.

MEMBERSHIP.

ART. IV. The Society shall consist of Honorary and Ordinary Members.

ART. V. Honorary Members shall be admitted upon special grounds, to be determined in each case by the Council. They shall not be resident in Japan and shall not pay an entrance fee or annual subscription.

ART. VI. Ordinary Members shall pay, on their election, an entrance fee of Five Dollars and subscription for the current year. Those resident in Japan shall pay an annual subscription of Five Dollars. Those not resident in Japan shall pay an annual subscription of Three Dollars or a Life Composition of Sixteen Dollars gold or Three Guineas.

Any Member elected after June 30th shall not be required to pay the subscription for the year of his election unless he wishes to receive the Transactions of the past session of the Society.

Any person joining the Society can become a Life Member by the payment of Fifty Dollars; or any person already a member can become a Life Member by the payment of Fifty Dollars, less Two Dollars and Fifty Cents for each year in which he has been an Ordinary Member.

ART. VII. The Annual Subscription shall be payable in advance, on the 1st of January in each year.

Any Member failing to pay his subscription for the current year by the 30th of June shall be reminded of his omission by the Treasurer. If his subscription still remains unpaid on the 31st of December of that year, he shall be considered to have resigned his Membership.

ART. VIII. Every Member shall be entitled to receive the publications of the Society during the period of his Membership.

OFFICERS.

ART. IX. The Officers of the Society shall be:—

A President.
Two Vice-Presidents.
A Corresponding Secretary.
Two Recording Secretaries.
A Treasurer.
A Librarian.

COUNCIL.

ART. X. The affair of the Society shall be managed by a Council composed of the Officers for the current year and ten ordinary Members.

MEETINGS.

ART. XI. General Meetings of the Society and Meetings of the Council shall be held as the Council shall have appointed and announced.

ART. XII. The Annual Meeting of the Society shall be held in December, at which the Council shall present its Annual Report and the Treasurer's Statement of Accounts, duly audited by two Members nominated by the President.

ART. XIII. Nine Members shall form a quorum at an Annual Meeting, and Five Members at a Council Meeting. At all Meetings of the Society and Council, in the absence of the President and Vice-President, a Chairman shall be elected by the Meeting. The Chairman shall not have a vote unless there is an equality of votes.

ART. XIV. Visitors (including representatives of the Press) may be admitted to the General Meetings by Members of the Society, but shall not be permitted to address the Meeting except by invitation of the Chairman.

ELECTIONS.

ART. XV. All Members of the Society shall be elected by the Council. They shall be proposed at one Meeting of the Council, and ballotted for at the next, one black ball in five to exclude; and their Election shall be announced at the General Meeting following.

ART. XVI. The Officers and other Members of Council shall elected by ballot at the Annual Meeting, and shall hold office for one year.

ART. XVII. The Council shall fill up all Vacancies in its Membership which occur between Annual Meetings.

PUBLICATION.

ART. XVIII. The published Transactions of the Society shall contain:- (1) Such papers and notes read before the Society as the Council shall have selected, and an abstract of the discussion thereon:

(2) The Minutes of the General Meetings;

(3) And at the end of each annual volume, the Reports and Accounts presented to the last Annual Meeting, the Constitution and By-Laws of the Society and a List of Members.

ART. XIX. Twenty-five separate copies of each published paper shall be placed at the disposal of the author and the same number shall be reserved by the Council to be disposed of as it sees fit.

ART. XX. The Council shall have power to distribute copies of the Transactions at its discretion.

ART. XXI. The Council shall have power to publish, in separate form, papers or documents which it considers of sufficient interest or importance.

ART. XXII. Papers accepted by the Council shall become the property of the Society and cannot be published anywhere without consent of the Council.

Acceptance of a paper for reading at a General Meeting of the Society does not bind the Society to its publication afterwards. But when the Council has decided not to publish any paper accepted for reading, that paper shall be restored to the author without any restriction as to its further use.

MAKING OF BY-LAWS.

ART. XXIII. The Council shall have power to make and amend By-Laws for its own and the Society's guidance provided that these are not inconsistent with the Constitution; and a General Meeting, by a majority vote, may suspend the operation of any By-Law.

AMENDMENTS.

ART. XXIV. None of the foregoing Articles of the Constitution can be amended except at a General Meeting by a vote of two-thirds of the Members present, and only if due notice of the proposed Amendment shall have been given at a previous General Meeting.

BY-LAWS.

GENERAL MEETING.

ART. I. The Session of the Society shall coincide with the Calendar Year, the Annual Meeting taking place in December.

ART. II. Ordinarily the Session shall consist of nine monthly General Meetings; but it may include a less or greater number when the Council finds reason for such a change.

ART. III. The place and time of Meeting shall be fixed by a Council, preference being given when the Meeting is held in Tōkyō, to 4 P.M. on the Second Wednesday of each month. The place of meeting may be in Yokohama when the occasion is favourable.

ART. IV. Timely notice of every General Meeting shall be sent by post to the address of every Member resident in Tōkyō or Yokohama.

ORDER OF BUSINESS AT GENERAL MEETINGS.

ART. V. The Order of Business at General Meetings shall be;—

(1) Action on the Minutes of the last Meeting;

(2) Communications from the Council;

(3) Miscellaneous Business;

(4) The Reading and Discussion of papers.

The above order shall be observed except when the Chairman shall rule otherwise.

At Annual Meetings the Order of Business shall include, in addition to the foregoing matters:—

(5) The Reading of the Council's Annual Report and Treasurer's account, and submission of these for the action of the Meeting upon them;

(6) The Election of Officers and Council as directed by Article XVI. of the Consiitution.

MEETINGS OF COUNCIL.

ART. VI. The Council shall appoint its own Meetings, preference as to time being given to 4 P.M. on the First Wednesday of each month.

ORDER OF BUSINESS AT COUNCIL MEETINGS.

ART. VII. Timely notice of every Council Meeting shall be sent by post to the address of every Member of the Council, and shall contain a statement of any extraordinary business to be done.

ART. VIII. The Order of Business at Council Meetings shall be ;—

(1) Action upon the Minutes of last Meeting;
(2) *Reports* of the Corresponding Secretary,
of the Publication Committee,
of the Treasurer,
of the Librarian,
and of Special Committees;
(3) The Election of Members;
(4) The Nomination of Candidates for Membership of the Society;
(5) Miscellaneous Business;
(6) Acceptance of papers to be read before the Society;
(7) Arrangement of the Business of the next General Meeting.

PUBLICATION COMMITTEE.

ART. IX. There shall be a Standing Committee entitled the Publication Committee and composed of the Secretaries, the Librarian, and any Members appointed by the Council. It shall ordinarily be presided over by the Corresponding Secretary.

It shall carry through the publication of the Transactions of the Society, and the re-issue of Parts out of print.

It shall report periodically to the Council and act under its authority.

It shall audit the accounts for printing the Transactions.

It shall not allow authors' manuscripts or printer's proofs of all these to go out of its custody for more than the Society's purposes.

DUTIES OF CORRESPONDING SECRETARY.

ART. X. The Corresponding Secretary shall:—

1. Conduct the Correspondence of the Society;
2. Arrange for and issue notice of Council Meetings, and provide that all official business be brought duly and in order each Meeting;
3. Attend every Council Meeting or give notice to the Recording Secretary that he will be absent;
4. Notify new officers and Members of Council of their appointment and send them each a copy of the By-laws;
5. Notify new Members of the Society of their election and send them copies of the Articles of Cons itution and of the Library Catalogue;
6. Unite with the Recording Secretary, Treasurer and Librarian in drafting the Annual Report of the Council and in preparing for publication all matters as defined in Article XVIII. of the Constitution.
7. Act as Chairman of the Publication Committee, and take first charge of authors' manuscripts and proofs struck off for use at Meetings.

RECORDING SECRETARIES.

ART. XI. Of the Recording Secretaries, one shall reside in Tōkyō and one in Yokohama, each having ordinarily duties only in connection with Meetings of the Society or its Council held in the place where he resides.

DUTIES OF RECORDING SECRETARY.

ART. XII. The Recording Secretary shall ;—

1. Keep Minutes of General Meetings ;
2. Make arrangements for General Meetings as instructed by the Council, and notify Members resident in Tōkyō and Yokohama ;
3. Inform the Corresponding Secretary and Treasurer of the election of new Members.
4. Attend every General Meeting of Council, or, in case of absence, depute the Corresponding Secretary or some other Members of Council to perform his duties and forward to him the Minute Book ;
5. Act for the Corresponding Secretary by the latter's absence ;
6. Act on the publication Committee ;
7. Assist in drafting the Annual Report of the Council and in preparing for publication the Minutes of the General Meeting and the Constitution and By-laws of the Society ;
8. Furnish abstracts of Proceedings at General Meetings to newspapers and public prints as directed by the Council.

DUTIES OF TREASURER.

ART. XIII. The Treasurer shall :—

1. Take charge of the Society's Fund in accordance with the instruction of the Council.
2. Apply to the President to appoint Auditors, and present the Annual Balance sheet to the Council duly audited before the date of the Annual Meeting ;
3. Attend every Council Meeting and Report when requested upon the money affairs of the Society, or in case of absence depute some Member of the Council to act for him, furnishing him with such information and documents as may be necessary ;
4. Notify new members of the amount of entrance fee and subscription then due ;

5. Collect subscriptions and notify Members of the unpaid subscription once in or about January and again in or about June: apply to Agents for the sale of the Society's Transactions in Japan and abroad for payment of sums owing to the Society;
6. Pay out all Monies for the Society under the direction the Council, making no single payment in excess of Ten Dollars without special vote of the Council.
7. Inform the Librarian when a new Member has paid his entrance fee and first subscription;
8. Submit to the Council at its January Meeting the names of Members who have not paid their subscription for the past year; and, after action has been taken by the Council, furnish the Librarian with the names of any Members to whom the sending of the Transactions is to be suspended or stopped.

DUTIES OF LIBRARIAN.

ART. XIV. The Librarian shall:—

1. Take charge of the Society's Library and stock of Transactions, keep its books and periodicals in order, catalogue all additions to the Library, and superintend the binding and preservation of the books;
2. Carry out the Regulations of the Council for the use and lending of the Society's books;
3. Send copies of the Transactions to all Honorary Members, to all Ordinary Members not in arrears for dues according to the list furnished by the Treasurer, and to all Societies and Journals, the names of which are on the list of Exchanges;
4. Arrange with Booksellers and others for the sale of the Transactions as directed by the Council, send the required number of each issue to the appointed agents and keep a record of all such business;
5. Arrange under direction of the Council, new Exchange of the Transactions with Societies.
6. Draw up List of Exchanges of Journals and of additions to the Library for insertion in the Council Annual Report;

7. Make additions to the Library as instructed by the Council;
8. Present to the Council at its November Meeting a statement of the stock of Transactions possessed by the Society;
9. Act on the Publication Committee;
10. Attend every Council Meeting and report on Library matters, or if absent, send to the Corresponding Secretary a statement of any matter of immediate importance.

LIBRARY AND MEETING ROOM.

ART. XV. The Society's Rooms and Library shall be in Tsukiji, Tōkyō, to which may be addressed all letters and parcels not sent to the private address of the Corresponding Secretary, Treasurer, or Librarian.

ART. XVI. The Library shall be open to Members for consultation during the day, the keys of the book cases being in the possession of the Librarian or other Members of Council resident in the neighbourhood: and books may be borrowed on applying to the Librarian.

SALE OF TRANSACTIONS.

ART. XVII. A Member may obtain at half-price for his own use copies of any Part of the Transactions

ART. XVIII. The Transactions shall be on sale by agents approved of by the Council and shall be supplied to these Agents at a discount price fixed by the Council.

Curtis.

CONTRIBUTIONS TO A BIBLIOGRAPHY OF LUCHU.

By Basil Hall Chamberlain.

[*Read February 26th, 1896.*]

Léon Pagès, in his "*Bibliographie Japonaise*"

Members are requested to notify the Librarian of the Asiatic Society at once if back numbers have not been received.

table feature in this bibliography is the exclusion from the main text of all works already catalogued by Pagès, so that the student of Luchuan matters must perforce read right through the earlier work in order to learn the existence of authors so important to him as Father Gaubil, Captain Basil Hall, Rev. Dr. Bettelheim, and Commodore Perry, not to mention others of lesser note. The plan, too, of all these bibliographies includes only works in European languages. It seems to me, however, that at the present day the Japanese authorities on the subject can no longer safely be ignored by those seeking full and accurate information.

From the above remarks on certain phases of Japanesa art, and national sentiment, or rather, absence of sentiment, concerning them, no inference to unfavourably implicate the moral substratum of the nation should be deduced. Literature and art may frequently present reprehensible aspects, as is the case now in Europe and America; aspects which no student could overlook, and no critic ignore, which, however, do not, to any extent, represent the moral foundation upon which the fabric of character of those nations is built.

If the title of this chapter—the influence of Buddhism upon Japanese art—were reversed, and made to read, "the influence of Japanese art upon Buddhism," would perhaps have expressed its sense and real purport, far better. However, our primary object has been to show the influence exerted by this alien element introduced into Japan at the very beginning of its consolidated national life, and the reflex action of the peculiarities of Japanese mental constitution upon this ultra-pessimistic and speculative religion of the Aryan race. To what extent this abstruse and intricate problem has been illuminated, each one must judge for himself.

Curtis.

CONTRIBUTIONS TO A BIBLIOGRAPHY OF LUCHU.

By Basil Hall Chamberlain.

[*Read February 26th, 1896.*]

Léon Pagès, in his "*Bibliographie Japonaise*" (published 1859), and Henri Cordier, in his "*Bibliotheca Sinica*" (published 1885), though Luchu was not their main theme, were naturally brought to mention numerous works bearing more or less directly on the little island realm whose fortunes so long hung trembling between its two great neighbours. More recently still has appeared von Wenckstern's "*Bibliography of the Japanese Empire*" (published 1895), in which a special section is devoted to "The Riu-kiu, Kurile, Bonin and other Islands round Japan" (pp. 307-311). A regrettable feature in this bibliography is the exclusion from the main text of all works already catalogued by Pagès, so that the student of Luchuan matters must perforce read right through the earlier work in order to learn the existence of authors so important to him as Father Gaubil, Captain Basil Hall, Rev. Dr. Bettelheim, and Commodore Perry, not to mention others of lesser note. The plan, too, of all these bibliographies includes only works in European languages. It seems to me, however, that at the present day the Japanese authorities on the subject can no longer safely be ignored by those seeking full and accurate information.

The following list, though probably not exhaustive, comprises all the Japanese works on Luchu, both printed and manuscript, that are known to me; and for practical reasons it has been deemed advantageous to include in it a few by native Luchuan authors composed in the Chinese language, as indeed are some of the works by Japanese writers themselves. Those marked "Quoted" have not been seen by me personally, having been met with only in the pages of other writers.

A curious negative item in Luchuan bibliography, which may as well be noticed here, is the disappearance of Bettelheim's translation of the Scriptures. He mentions this translation frequently in his letters, stating different stages of its progress. Yet nowhere in China or Japan, or even in the British Museum, which was specially ransacked for the purpose, can any trace be discovered of aught but the Gospel of St. John; and this, on examination, turns out to be, not in vernacular Luchuan, but in ordinary Japanese.*

1. 中外經緯傳

Chū-gwai Kei-i Den, an account of Luchu by the celebrated scholar Ban Nobutomo (died 1846), forming one Vol. of the collection entitled *Shi-seki Shū-ran*. Printed in 1882.

2. 椿說弓張月

Chun-setsu Yumi-hari-zuki, also called *Chin-zei Hachirō Tametomo Gwai-den*, a historical romance founded on the adventures of Tametomo, the legendary Japanese conqueror of Luchu, by the celebrated novelist Bakin. 30 Vols. Yedo, 1810.

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* This on the authority of Rev. I. H. Correll, in a communication to the present writer.

3. 中山傳信錄 六冊

Chū-zan Den-shin Roku, the standard official history of Luchu, composed by a Chinaman named Hsü Pao Kwang, on the basis of the *Chū-zan Sei-fu* and *Chū-zan Sei-kan*. Published in 1722. 6 Vols. Reprinted at Yedo, 1765.

4. 中山聘使錄

Chū-zan Hei-shi Roku, "An Account of the Luchuan Embassy," by Ōtsuki Bansui. 3 Vols. Quoted.

5. 中山聘使略

Chū-zan Hei-shi Ryaku, "Short Account of the Luchuan Embassy," by Sakamoto Jun. Quoted.

6. 中山花木圖

Chū-zan Kwa-boku Zu, an illustrated MS. scroll of Luchuan flowering plants, A. D. 1714. In the possession of Mr. Itō Tokutarō.

7. 中山世譜

Chū-zan Sei-fu, annals of the Luchuan Kings, an early native work compiled by official order. 9 Vols. MS. Preserved in the Prefecture at Nafa.

8. 中山世鑑

Chū-zan Sei-kan, the earliest native history of Luchu, compiled by Royal order in A. D. 1650. MS. Preserved in the Prefecture at Nafa.

9. 地學協會報告
海南諸嶋風俗記

Kai-nan Sho-tō Fū-zoku Ki, 1888, by Tashiro Yasusada. "Notes on the Manners and Customs of the Southern Islanders." Published in the "Journal of the Geographical Society of Tokio."

10. 喜安日記一冊

Ki-an Nik-ki, a MS. journal of the conquest of Luchu by the Prince of Satsuma's troops, preserved in the Prefecture at Nafa.

11. 球陽二拾五冊

Kyū-yō, a MS. native Luchuan history preserved in the Prefecture at Nafa.

12. 宮古嶋ノ洗骨

"*Miyako-jima no Sen-kotsu*, by Hayashi Wakakichi, a short notice inserted in the "Bulletin of the Anthropological Society of Tōkyō" for November, 1895.

13. 南北倭志

Nam-boku Wa-shi, "A Japanese History of the Southern and Northern Islands." Quoted.

14. 南嶋變

Nan-tō Hen, "The Defeat of the Southern Isles." Quoted.

15. 南島記事, 同外篇

Nan-tō Ki-ji, by Gotō Keishin, 3 vols., with sequel by Nishimura Sutezō, some time Prefect of Okinawa, also 3 Vols., Tōkyō, 1886. The former gives a detailed history, the latter a historical sketch and good general account of Luchu, not untinctured with patriotic Japanese prejudice.

16. 南島志 (一名琉球志)

Nan-tō Shi, also entitled *Ryū-kyū Shi*, a history of Luchu written in Chinese by the celebrated Japanese *littérateur*, Arai Hakuseki. It forms one Vol. in the collection entitled *Kan-u-tei Sō-sho*. It was composed in A. D. 1719, but not printed till a much later period.

17. 南嶋水路誌

Nan-tō Sui-ro Shi, a geography of the Luchuan archipelago, by Yanagi Yūetsu, published by the Hydrographical Bureau of the Japanese Navy. 2 Vols., Tōkyō, 1878.

18. 南島探驗

Nan-tō Tan-ken, "The Southern Islands Explored," by Sasamori Gisuke, 1893. The work itself has been printed for private circulation only; but lengthy extracts are in process of publication in the "Bulletin of the Tōkyō Anthropological Society," under the title of *Ryū-kyū Gun-tō ni okeru Jin-rui-gaku-jō no Gi-jitsu*, the English title given being "The Ethnography of the Luchu Islanders."

19. (田代安定)

沖繩縣八重山群嶋取調摘要

Okinawa Ken Yaeyama Gun-tō Tori-shirabe Shi-matsu Teki-yō, or "Epitome of the Results of Researches in the Yaeyama Archipelago in the Prefecture of Okinawa," by Tashiro Yasusada, 50 Vols. MS., with 10 maps. Mr. Tashiro, who visited these islands three times, viz. in 1881, 1884, and 1885, devoted himself specially to botanical investigations, and lost his health in the malarial climate of Iri-omote-jima. Nevertheless he patriotically favours the colonisation and development of the whole group by his countrymen, and has done his best to demonstrate the racial and linguistic affinities that should naturally draw Luchu into the arms of Japan.

20. 地學協會報告

沖繩縣與那國紀事

Okinawa Ken Yonakuni Ki-ji, 1887, by Kada Tei-ichi. "An Account of the Island of Yonakuni," published in the "Journal of the Geographical Society of Tokio."

21. 地學協會報告

沖繩縣八重山紀行

Okinawa, Miyako, Yaeyama Ki-kō, 1885, by Kada Tei-ichi. "A Visit to Okinawa, Miyako-jima, and Yaeyama," published in the "Journal of the Geographical Society of Tokio."

22. 沖繩志 (一名琉球志)

Okinawa Shi, also entitled *Ryū-kyū Shi*. A general description of Luchu, its government, and its people, including history, geography, natural productions, etc., etc., by Ijichi Sadaka, member of a Satsuma family hereditarily connected with the archipelago. 5 Vols. Tōkyō, 1877.

23. 沖繩志略

Okinawa Shi-ryaku, also entitled *Ryū-kyū Shi-ryaku*. An abridged edition of the preceding in 1 Vol., Tōkyō, 1878.

24. 沖繩對話

Okinawa Tai-wa, "Conversations in Luchuan and Japanese," published by the prefectural authorities at Nafa for use in the schools, 2 Vols., 1880. This is the only Japanese work dealing with the Luchuan language. It gives no grammar, and the style of the dialogues is stiff and somewhat foreign in complexion.

25. 琉客譚記

Ryū-kaku Dan-ki, perhaps the same as the *Ryū-kyū Banashi*. Quoted.

26. 琉客談記

Ryū-kaku Dan-ki, an account of Luchu founded on an oral communication received from natives in 1796, by Akasaki Teikan. Forming part of one Vol. in the historical collection entitled *Shi-seki Shū-ran*.

27. 琉球談

Ryū-kyū Banashi, a general account of Luchu and its customs, copiously illustrated. 1 Vol. Yedo, 1790. Also 2 Vols., Kyōto, 1890.

28. 地學協會報告

琉球沿革地理

Ryū-kyū En-kaku Chi-ri, 1880, by Ijichi Sadaka. "Luchuan History and Geography," published in the "Journal of the Geographical Society of Tokio."

29. 琉球藩史

Ryū-kyū Han-shi, "History of the Principality of Luchu," by Kobayashi Kyokei. 2 Vols. Tōkyō, 1874; but the work appears to be incomplete.

30. 琉球聘使記

Ryū-kyū Hei-shi Ki, "Record of the Luchuan Embassy," by the celebrated Japanese Confucianist Ogyū Sorai, who died in 1727. Quoted.

31. 琉虬百花譜

Ryū-kyū Hyak-kwa Fu, "An Illustrated Flora of Luchu," by Tō Seiyō. Quoted.

32. 琉球事件

Ryū-kyū Ji-ken, "Luchuan Affairs." Quoted.

33. 琉球事畧

Ryū-kyū Ji-ryaku, "A Short Account of Luchu," by Katsurayama Yoshiki, 1742, forming part of a Vol. in the *Kan-u-tei Sōsho* collection. Written in Chinese.

34. 琉球事畧

Ryū-kyū Ji-ryaku, a different work from the preceding, though bearing the same title. It is by Arai Hakuseki, and written in Japanese. It forms one Vol. of the collection entitled 五事略 *Go Ji ryaku.*

35. 琉球狀

Ryū-kyū Jō, a letter on Luchu, by Yashiro Tarō, Yedo, 1832. He discusses the name "Luchu" and other points, quoting numerous authorities.

36. 琉球瑠淨理

Ryū-kyū Jōruri, a Japanese transliteration and translation of a Luchuan historical drama entitled "The Young Lord of Kushi." By Matsuyama Denjūrō. Tōkyō, 1889.

37. 琉球奇譚

Ryū-kyū Ki-dan, "Strange Stories from Luchu." Quoted.

38. 球流國史略大冊

Ryū-kyū Koku-shi Ryaku, an "Epitome of Luchuan History,"—a MS. Chinese work of the Ming dynasty, preserved in the Prefecture at Nafa.

39. 琉球年代記

Ryū-kyū Nen-dai-ki, "Annals of Luchu." Quoted.

40. 琉球入貢記畧

Ryū-kyū Nyū-kō Ki-ryaku, an account of official Luchuan visits to Japan, by Yamazaki Kyūsaku. 1 Vol. Yedo, 1832.

41. 琉球往來

Ryū-kyū Ō-rai, "Letters on Luchu," by the Buddhist priest Taichū. 1 Vol. MS. Written at Nafa in 1603.

42. 琉球產物誌

Ryū-kyū Sam-butsu Shi, or "Account of the Natural Productions of Luchu." Quoted.

43. 球琉新誌

Ryū-kyū Shin-Shi, "A New History of Luchu." Quoted.

44. 琉球神道記

Ryū-kyū Shintō Ki, a work on Luchuan religious and other antiquities. 2 Vols. print, by the Buddhist priest Taichū. (Early in 17th century.)

45. 球琉書簡之寫

Ryū-kyū Sho-kan no Utsushi, Copies of Despatches from the Luchuan Government to the *Gorōjū*, or Japanese Council of State under the former feudal system. MS. No date.

46. 琉球植物圖錄

Ryū-kyū Shoku-butsu Zu-roku, with the alternative English title "Materials for a Flora of the Luchu Islands," by Itō Tokutarō, grandson of the celebrated botanist Itō Keisuke. Still unprinted, though thirty volumes out of the fifty intended to constitute the work are ready for the press.

47. 東京人類學會十卷第百七号

琉球諸嶋發見ノ曲玉ト阿波國發見ノ曲玉

Ryū-kyū Sho-tō Hak-ken no Maga-tama to Awa no Kuni Hak-ken no Maga-tama, 1895, by Nakai Iyota. "Discovery of *Maga-tama* on the Luchu Islands and in the Province of Awa," published in the "Bulletin of the Tōkyō Anthropological Society."

48. 琉球草木新圖

Ryūkyū Sō moku Shin-zu, or "New Illustrations of the Plants of Luchu." Quoted.

49. 琉球雜話

Ryū-kyū Zatsu-wa, "A General Account of Luchu. Quoted.

50. 琉球屬和錄

Ryū-kyū Zoku-wa Roku, "An Account of the Subjection of Luchu to Japan." Quoted.

51. 嶋津球琉軍精記

Shimazu Ryū-kyū Gun-sei Ki, a historical novel founded on the conquest of Luchu by Shimazu, Prince of Satsuma. 27 Vols. MS.

52. 質問本草

Shitsu-mon Hon-zō, 5 Vols. illustrative of the Luchuan flora, by Go Keishi, a native Luchuan physician. Composed circa 1789, published 1835, apparently at Yedo. (Conf. Mr. Itō Tokutarō's account of this work in "Nature" for 6th October, 1887.)

53. 地學雜誌

種子島及屋久嶋探檢記

Tanegashima oyobi Yakushima Tan-ken Ki, by Nishiwada Kyūgaku, 1895. "Notes on Researches in Tanegashima and Yakushima." Published in the "Geographical Journal" (Tōkyō) and also in the "Journal of the Geographical Society of Tokio." This is an interesting account of the northernmost islands of the Luchuan archipelago.

CHINESE REFUGEES OF THE SEVENTEENTH CENTURY IN MITO.

By Ernest W. Clement, M.A.

[*Read April 8, 1896.*]

It is a trite, but none the less true, saying, that "history repeats itself." The capture of Constantinople by the Turks in the fifteenth century scattered the learned men of the East and their learning over the West, and produced throughout Europe a Renaissance, whose vast influence has never yet been accurately measured, and which was undoubtedly one of the chief elements in modern civilization. Again it was Tartar hordes which, about 200 years later, overthrew the reigning native dynasty of China, and unwittingly produced in the neighboring land of Japan a Renaissance, which led ultimately to the Restoration of 1868, and was evidently one of the chief elements in the civilization of New Japan. For, as the Greek scholars, fleeing from Constantinople, took refuge in various countries of Europe, likewise many patriotic Chinese scholars[1] fled from their native land and took refuge in Japan. Again, as the fugitive Greek savants stirred up throughout Western Europe a revival of learning, in like manner the fugitive Chinese scholars aroused in Japan a deeper interest in Oriental learning. Since, moreover, Mitsukuni (Gikō), a

[1] See Note B.

grandson of Iyeyasu, and the second Tokugawa Prince of Mito, was a great patron of literature, he invited two of these refugees to homes in his clan. One was named Shu Shunsui; the other was called Shinyetsu; these two are now to be the subjects of biographical sketches, which, on account of the lack of materials, must be brief. [See also Note K.]

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Shu Shiyu,[2] more popularly known as Shu Shunsui,[3] was born in Sekko (Che-kiang) Province in the 28th year of Manreki, according to the Chinese calendar, or in the year 1600 of the Christian era. Both his grandfather and his father were honored officials of the Ming dynasty. In his youth he studied earnestly, and "completely digested" the principles of all Chinese philosophy. While he was still young, he had the honor of becoming an "honorary student" of his country. He cherished good political ideas, so that it was expected, that he would become a high official of the government. But, as the power of the central government had already begun to decline, the whole empire was involved in abuses and injustice. Shu Shunsui consequently gave up his intention of entering the public service; he used to say to his family, that if he should be honored by being made the governor of a province, and should become very popular, he would certainly be destroyed by envy. As Caesar chose rather to be chief in a small village than to be second in Rome; so Shu Shunsui was content to be the leader of his village, and the central figure of a small circle of friends; because, as he said, "a rose smells more sweetly on a small bush than in a fine garden." Not a few times he received invitations to accept office from the local authorities and from the central government; but he invariably declined.

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[2]朱之瑜 [3]朱舜水

Finally, Shu Shunsui, accused of being "a disobedient fellow," had to flee by night to the seashore. Here he embarked in a ship and came to Japan, whence he sailed for Anam. But, after a short time, he returned to Shusan (Chusan) Island, where there was an army under the command of an officer, named Kōken.[4] This man, in spite of Shu Shunsui's repeated refusals, compelled the latter to fill several important offices. In the 5th year of the (Chinese) period Eiriaku [1651], the generals and captains in Chusan became suspicious of each other; and an immense army of Manchurians, having already brought half of the empire under its sway, was rapidly sweeping down from the north.

Thus Shu Shunsui was once more obliged to leave his native land, and tried to go again to Anam; but, being prevented by a storm, he landed at Nagasaki. Though he had disliked to serve in the government, he could never give up the idea of restoring the declining power of the Ming dynasty. His most intimate friend, with whom he consulted concerning the plan of the restoration, was a brave and loyal general, named Ōyoku,[5] who, with a small army, gained many splendid victories over "the Northern barbarians." Shu Shunsui had come to Japan with the purpose of obtaining aid from the Japanese Government; but he unfortunately failed to get any assistance. After a little while, the brave general Ōyoku died a captive. The news of this sad event reached Shu Shunsui very late, and was received by him with bitter regret. He did not know the date of his friend's death; but he appointed the fifteenth of the eighth month as a memorial day. "From that time till he closed his melancholy life in this remote island, he had no moon-festival (*tsukimi*)." That same night of every year, "while others were singing gaily, and drinking in the silvery flood of the autumn moon, he closed his gate,

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[4] 苛 久 [5] 王 翊

declined to receive guests, and engaged in silent contemplation. [See p. 404, Part II, Vol. XIX, "Transactions" of this society, for a similar incident.]

"As the Japanese Government was not generous enough to shelter even such a poor fugitive," he was obliged, "though he had lost his way home," to venture to sail back to Chusan. Here, as Prince Roō[6] had made a temporary palace on that island, he fortunately found himself still under the Ming dynasty. The officials of "this miserable government" requested his services; but he declined as before. One day, when he was on board a ship about to sail, he was captured by soldiers of the Shing [Ts'ing] dynasty, who, with drawn swords, threatened to kill him, if he did not swear allegiance. His life was in great danger, and was saved only by his calm attitude, which the Manchurian warriors admired.

The next year [ ] he went to Anam by way of Japan; for navigation directly from China to Anam was impossible. In the 9th year of the Eiriaku period [1655], Prince Roō sent to him a special letter of invitation, which "contained words so touching that Shu Shunsui wept on reading it," and at once determined to sail back and serve under the Prince.

But, a few days before the date he had chosen for his departure, a new calamity occurred. The King of Anam, desirous of keeping and employing Chinese scholars in his country, seized Shu Shunsui with the intention of compelling him to write letters and poems. The latter objected, on the ground that his "heart was disturbed by anxiety for his country and his family." Notwithstanding this reasonable apology, he was taken into the presence of the king; but refused to bow to the monarch. The latter, very angry, ordered him to be put to death: but again Shu Shunsui, by his wonted calmness, gained the victory. The king and his

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[6] 魯王

courtiers discovered that he was no ordinary person; and the monarch, beginning to admire him, spared his life, but still declined to release him. Shu Shunsui, however, wrote a letter, which plainly set forth his misfortunes and his plans, and finally gained permission to leave Anam.

But, as before, direct communication with China was interrupted; so that he had to come to Nagasaki, thence he sailed to the island of Chusan.

Upon his arrival, he discovered, to his bitter disappointment, that, during his absence, the island had been captured by the enemy; that his intimate friends, such as Shu Eiyū[7] and Go Shōran,[8] were dead; and that there was no more hope of restoration. "He considered it beneath the dignity of a patriot and a loyalist to follow all the fashions and customs of the semi-civilized Emperor" of the new dynasty. Therefore, in the next year [1656], he came again to Japan, where he intended, as he put it, "to preserve and enjoy the old manners and customs of the conquered dynasty."

There was at that time in the Yanagawa *han* a *samurai* named Andō Shuyaku, who, having met Shu Shunsui several times, had become a great admirer of the latter's character, Andō and some of his friends petitioned the governor of Nagasaki to allow this learned Chinaman to stay there, and gained the desired permission. The savant, having been a rover for so long a time, had lost a large amount of money, and had no way left for supporting himself. But the generous Andō promised to share with him half his own meager salary of only 80 *koku*! Shu Shunsui felt under great obligations to his benefactor, always treated the latter very kindly, and, when Andō, in his leisure, came to Nagasaki, gave him good instruction in Chinese and other lines of study. Andō, on the other hand, felt so much anxiety for his teacher, that, "whenever there was a high wind or a heavy rain, he sent to ask after Shu Shunsui's welfare."

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[7] 朱永祐 [8] 吳鐘商

In 1665 Mitsukuni (Gikō), the famous Prince of Mito, sent a messenger to invite Shu Shunsui to come to the East (Kwantō). The latter, who had already heard of the fame of this Prince, willingly accepted the invitation. Under these auspices, Shu Shunsui "served as a friend, an adviser, a secretary, a father; and worked kindly, loyally, earnestly. Sometimes he discussed history, sometimes philosophy, with the Prince; one day, poetry, and another day, politics." He wrote an inscription[9] on the large bell "which, still striking every hour, reminds us [the people of Mito] of him and his master"; he wrote also the history of Kōchintei, a country-seat of the prince. Mitsukuni, on his part, respected the learned man; treated him with kindness and generosity; and built for him a very cozy residence in Komagome in Yedo. On Shu Shunsui's seventieth birthday, the Prince gave a generous entertainment; and although Shu Shunsui wished to leave for Nagasaki, refused to permit him to go away.

Shu Shunsui also made several models of Confucian temples and of the schools that are attached to the temples, and of the utensils used in the worship of the Chinese sage and philosopher. The models are "well-made, accurate, elegant and truly wonderful"; and are still kept in the Shōkō-kwan[10] in Mito. It is said that His Majesty, the Emperor, during his visit to Mito (October 26-29, 1890), saw these models and expressed great admiration for them.

A few years before Shu Shunsui's death, the prince persuaded him to make inquiries about his family. When the letter reached them, they thought, on the first reading, that it was nothing but a dream. But, after several readings, they came to realize, that the person long-forgotten and mourned as dead was still on the earth,—in the neighboring country. "Raptures moistened with tears were the only

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[9] See Note C. [10] Name of a library.

consequences." Then, to examine into the matter as carefully as possible, they sent to Japan a man named Yōkō.[11] But, although he came as far as Nagasaki, he was captured, on his way home, by an officer of his native country, and made to serve as a soldier for several years.

Shu Shunsui's first son, Taisei,[12] had ended his life as a retired teacher; the second son had died without child: but there remained a son of Taisei. He was named Ikujin;[13] and, two years after Yōkō had made his vain trip, this grandson came to Nagasaki, but, being prevented by the law, could not go to Yedo. Shu Shunsui, moreover, was so old that he could not go to Nagasaki. "What a grievous thing! The affectionate grandson and the lonely grandfather, though they were in the same land, could not embrace each other. There was no chance of their meeting on this side of the grave; but it is certain, that their dreams every night floated out of their beds, and wandered between the western port and the capital."

Prince Mitsukuni was very much moved by this incomparable misfortune, and tried to have the grandson come to Yedo to live with the grandfather. But Ikujin, on the ground that he ought to return at once, and report the facts to his mother, brother and other relatives, declined. Shu Shunsui sent letters to him, asked many questions about the political changes and his old friends. He likewise advised his grandson to engage in *any* profession *except* that of an official of the Shing [Ts'ing] dynasty. Ikujin then, with letters from Shu Shunsui and costly presents from the Prince of Mito, sailed for his native country. There a war soon broke out and prevented him from making another visit, as he wished, to Japan.

On Shu Shunsui's eightieth birthday the prince with his son went to the teacher's house and offered their con-

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[11] 姚江 [12] 大成 [13] 毓仁

gratulations. In his eighty-third year, in the fourth month of the second year of Tenwa [1682], this learned refugee died, and was honored with a burial in Zuiryū, the family cemetery of the Mito prince.[14] He had, a few years before, in accordance with the custom of his native land, made his own coffin and shroud. The inscription on the face of his tomb reads as follows :—*Min* [*no*] *chōkunshi Shu shi* [*no*] *haka*"—"The tomb of Shu, an invited gentleman of the Ming [dynasty]."[15]

Shu Shunsui was "kind and honest; had no mean passions; was very regular in his daily conduct." His humility was proved by the fact that he never showed to others the letter of invitation from Prince Roō; it was found, after his death, in a tight box which was kept in the bottom of his trunk. He liked guests, loved his friends, and guided his pupils [16] very kindly. His memory was exceedingly strong; he had a rich imagination and also a good power of generalization." His learning was profound and accurate. He was at once mechanic, engineer, statesman, poet and savant.[17]

During his service with the Prince of Mito, he was so economical, that by the time of his death he had accumulated about 3,000 gold *ryo*. This money, it is said, he intended for the expense of a new uprising against the invaders of his native land; but he finally left it to the Prince of Mito. After he came to Yedo, he several times sent elegant presents to his old student and benefactor, Andō, to repay the latter for his kindness. But Andō refused to accept these presents and "was content, that his old master was receiving incomparable favors from the wisest prince of the age."

The prose writings of Shu Shunsui were published, in 28 volumes, by the prince, who wrote in the introduction,

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[14] Vide T. A. S. J., Vol. XVIII, Part I, pp. 6 and 21.

[15] See Note D. [16] See Note E. [17] See Note F.

"Collected by his pupil." The topics treated therein are various. He was called a poet; but, although he could write good poetry, he seldom indulged himself.[18]

It is a little difficult to ascertain the extent to which Shu Shunsui and other Chinese scholars were connected with the work of the Dai Nihon Shi. Dr. Wm. E. Griffis says in "The Mikado's Empire" that this "classic, which has had so powerful an influence in forming the public opinion which now upholds the Mikado's throne, is the product of the native scholars, who submitted their text for correction to the Chinese scholars."[19] Also in his "Japan in History, Folk-Lore and Art" he writes: "He [Mitsukuni] also invited to assist, and correct the historical books which were written in the Chinese characters, the scholars who had fled from Peking when the Ming dynasty fell before the Manchu Tartars in 1627."[20] But, although there is no positive evidence that the assistance of Shu Shunsui, for instance, extended beyond textual correction, yet it seems not at all improbable that even that slight opportunity was utilized for teaching loyalty to the central authority; nor is it impossible that Chinese political ideas were somewhat incorporated into the teachings of the Dai Nihon Shi.

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The other Chinese refugee who found a welcome in the Mito *han* must be called, as his true name is unknown, by his priestly name, Shinyetsu.[21] He was born in Koshū (Hangchow) in the province of Sekko (Chekiang) in the twelfth year of the (Chinese) period Shutei, or in 1639 A.D. When he was only 10 years old, he became a priest. He studied chiefly with a priest named Suibi Katsudō,[22] and "from him learned the true principles of Buddhism." Finally he became abbot of the Eifuku temple in Mu county

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[18] See Note H. [19] p. 300. [20] p. 205.
[21] 心越 [22] 翠微勝堂

of his native province. At this time the Ming dynasty was almost overthrown, and the Tartars had practically established their power over the land. In 1677, by the advice of a Japanese merchant in China, he came to Nagasaki.

The abbot of the Kōfuku temple in that place welcomed Shinyetsu, and gave up his place to the refugee. The next year, the Prince of Mito sent to him a letter of invitation, which Shinyetsu answered favorably, but started first to visit some of the famous places of Japan. In the seventh month of the first year of Tenwa [1681], Shinyetsu first met Mitsukuni, who gave him a home in the third mansion (*shimo-yashiki*) of the Mito clan in Yedo. A few years later, he entered Mito for the first time, and visited the tomb of his countryman, Shu Shunsui, at Zuiryū. He then lived in a house, newly built for him, in the castle grounds.

In the —— year of Genroku [1688-1703], Mitsukuni erected in Mito a temple called Gionji, which he proposed to make the head temple of the Sōtō branch of the Zen sect of Buddhism. The celebration of the opening of this temple was magnificent, and was performed, it is said, by 2,400 priests. In its early days there were always 200 priests living and studying in the temple. Its property consisted of the grounds, valued at 97 *koku*; the local estate (*chigyōsho*), worth 200 *koku*; and an annual contribution of 100 bags of rice from the Mito *han*. Now there is only one priest, who barely obtains a living.

In 1694 Shinyetsu showed signs of illness; so that his friends and pupils advised him to go to Nasu and other hot springs. Mitsukuni took good care of him, but in vain; for, in the ninth month of the eighth year of Genroku [1695], he passed away at the age of 57. He lies buried, within the precincts of the Gion temple, under a plain tomb, bearing the inscription:—*Jushō-kaizan-Shin-daioshō no tō*, or "The tomb of the great priest, Shin [posthumously called] Jushō, opener of the mountain [temple]." [See Note D.].

In the Gion temple are a number of relics,[23] which the priest will show any one. Materials for this sketch are meagre; of his character we could find only, that "his learning was great and his conduct upright."

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The influence exerted by the learned Chinese refugees, especially by Shu Shunsui, was considerable. Besides their direct and indirect literary work, we must not lose sight of the deeper interest which was naturally aroused in the study of Chinese literature and philosophy by their presence. The teachings of Confucianism and the personal influence of the learned men stimulated the feeling of loyalty to Prince and to Emperor. It is, of course, a difficult matter to trace clearly the extent of such influence; but it is generally admitted by those who have studied the matter, that the presence of Chinese *literati* in Japan did give a greater impetus to learning. It is, indeed, true, that the revival of learning had before their arrival begun under the auspices of Iyeyasu himself, who, after he had conquered a peace, reorganized the Empire on the feudal basis, and practically settled upon the policy of seclusion and crystallization, "determined also to become the architect of the national culture."[24] He encouraged study, especially of the Chinese classics, and stimulated education. It is, therefore, no wonder that the Chinese savants received a warm welcome, and it seems, under the circumstances, as if they had "come to the kingdom for such a time as this." Dr. Griffis says:[24] "These men from the West brought not only ethics but philosophy; and the fertilizing influence of these scholars of the Dispersion, may be likened to those of the exodus of Greek learned men after the capture of Constantinople by the

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[23] Vide Vol. XVIII, Part I, p. 24, of the "Transactions" of this society.

[24] "The Religions of Japan," pp. 134,135.

Turks. Confucian schools were established in most of the chief provincial cities. For over two hundred years this discipline in the Chinese ethics, literature and history constituted the education of boys and men of Japan. Almost every member of the Samurai classes was thoroughly drilled in this curriculum. All Japanese social, official, intellectual, and literary life was permeated with the new spirit."

Now, the very fact of the association of Shu Shunsui with Mitsukuni, Prince of Mito, illustrates the two or three lines along which the Japanese were gradually led to renewed political or administrative unity, that is, to Imperialism. One line was Confucianism, which taught loyalty; another was historical research, which exhibited the Shōgun as a usurper; and a third was the revival of Pure Shintō, which necessarily and spontaneously accompanied or followed the second. Prof. B. H. Chamberlain says [25] with reference to the overthrow of the Tokugawa *régime*: "Strangely enough, the instrument of destruction was historical research. Iyeyasu himself had been a great patron of literature. His grandson, the second Prince of Mito, inherited his taste. Under the auspices of this Japanese Maecenas, a school of *literati* arose to whom the antiquities of their country were all in all—Japanese poetry and romance as against the Chinese Classics; the native religion, Shintō, as against the foreign religion, Buddhism; hence, by an inevitable extension, the ancient legitimate dynasty of the Mikados, as against the upstart Shōguns." Dr. Griffis also writes [26]: "The necessary result of the study of Shintō was an increase of reverence for the

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[25] "Things Japanese," under the topic "History and Mythology."

[26] "The Mikado's Empire," p. 300.

Mikado. Buddhism, Chinese influence, Confucianism, despotism, usurpation, and the *bakufu* were, in the eyes of a Shintōist, all one and the same."

But in another place[27] Dr. Griffis says: "Certain it is that during the revival of Pure Shintō in the eighteenth century, the scholars of the Shintō school, and those of its great rival, the Chinese, agreed in making loyalty take the place of filial duty in the Confucian system. To serve the cause of the Emperor became the most essential duty to those with cultivated minds. The newer Chinese philosophy mightily influenced the historians, Rai Sanyo and those of the Mito school, whose works, now classic, really began the Revolution of 1868. By forming and setting in motion the public opinion which finally overthrew the Shōgun and feudalism, restored the Emperor to supreme power, and unified the nation, they helped, with modern ideas, to make the New Japan of our day. The Shintō and the Chinese teachings became amalgamated in a common cause, and thus the philosophy of Chu Hi, mingling with the nationalism and patriotism inculcated by Shintō, brought about a remarkable result." Dr. Griffis also quotes briefly in this connection from Haga's "Notes on Japanese Schools of Philosophy," from which I beg leave to quote much more fully[28]:—

"This union of Chinese philosophy with Shintō teaching was still more successfully carried out by the scholars of the Mito clan, as represented by Tokugawa Nariaki (or Rekkō), the Daimyō of Mito and a descendant of Mitsukuni, the historian, and by Fujita Tōko, Aizawa Kōzo, and others, *samurai* of the Mito clan. They wrote in Chinese in spite of their being exceedingly national and patriotic, and their philosophy was essentially that of Shushi. These upheld as much as any one the rights of the Imperial court,

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[27] "The Religions of Japan," pp. 142,143.

[28] "Transactions of the Asiatic Society of Japan," Vol. XX, Part I. p. 147.

and encouraged loyalty to it. For some time before the restoration of the Imperial Government these scholars exercised great influence on the minds of the *samurai*, and indirectly did much to bring about the revolution. For many of those who played an important part in it had been, in one way or another, under the influence of their teachings. It will thus be seen that the whole movement of the Kinnōka derived much of its impetus from the then accepted exposition of Shunjū and from Shushi's *Tsugan Kōmoku*." It is Mr. Haga also who says that "the Shintō and Chinese teachings became amalgamated in a common cause."

I am able still further to illustrate the way in which the Mito scholars harmonized, or attempted to harmonize, Shintō and Confucianism. When Nariaki in 1840 established in Mito his school called *Kōdōkwan*, or "institution for propagating the truth," he set up in the garden a large stone, containing an inscription that set forth the object of this school. In this dedicatory essay he attempted to answer Pilate's question, "What is truth?" but did not succeed in being very definite. He seems to make the word refer, now to Shintō interpretations of "natural law," now to Shintō as the national cult, and finally to that mixture, or combination, of Shintō and Confucianism which we are now considering. He says, for instance: "To Take-mika-zuchi no Kami, who wrought immortal deeds in the primitive ages, and still lives in the memory of the inhabitants of this province, I have here dedicated a temple. [I have done this] for the sake of rewarding his benevolence, and of making our people understand that this inviolable truth originated in such antiquity. I have also built a shrine to Confucius, who propounded the mortal doctrines of the Tō, Gu and three other dynasties—doctrines that our countrymen adopted and *amalgamated with, thus modifying, the original truth.* [This I have done] for the purpose of having our people know, that the fact, that this [original] truth became brighter and more beautiful is not without its cause."

He then appeals to them to "hold firmly the truth of this holy nation; *at the same time adopt the principles of the western land* [*China*]; *respect both the gods and Yu* [*Confucianism*]."

It would seem, therefore, as if Shintō and Confucianism, although in many respects antagonistic, (simply from the fact that one was Japanese while the other was Chinese), were made, like Herod and Pilate on one occasion, friends in a common cause. The Japanese during the Tokugawa Era seem to have been led along three roads to Imperialism. There was the straight highway of historical research; on the right side, generally parallel with the main road, and often running into it, was the path of Shintō; on the opposite side, making frequently a wide detour to the left, was the road of Confucianism: but all these roads led to Kyōto.

In corroboration of this general view I wish to quote from one more native scholar, Mr. Inazo Nitobe, who says:[29] "The revival of Chinese classics, consequent upon the migration of the Chinese savants in the seventeenth and eighteenth centuries, reminded anew the scholars of Japan that they owed allegiance solely and singly to the Tennō (Emperor). The simultaneous revival of pure Shintoism, which inculcated the divine right and descent of the Emperor, also conveyed *the same political evangel.*" It seems, therefore, as if, with the aid of Chinese savants, Mitsukuni, the "Japanese Maecenas," a scholar himself and the patron of scholars, set on foot a Renaissance in literature, learning and politics; and has most appropriately been styled by Sir Ernest M. Satow "the real author of the movement which culminated in the Revolution of 1868."

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[29] "The Intercourse between the United States and Japan," p. 30.

[NOTE A.]

I wish to acknowledge my great indebtedness to a former colleague, Professor C. Tani, who has rendered valuable assistance in supplying translations from various works in the vernacular; to Lieutenant-Colonel Murata and Mr. Yokoi, of the General Staff Office, for giving me access to interesting material concerning *Kōraku-yen*; and to other Japanese friends for assistance in various ways.

[NOTE B.]

I have tried to obtain information concerning other Chinese refugees, but have not been very successful, as I have discovered only a few facts concerning three men. One was called Tai Ryū [30], or Tai Man Kō,[31] who, like Shinyetsu, was born in Koshū (Hangchow). He came to Japan in the 3rd year of Showo [1654], but stayed only one year in Nagasaki. He afterwards came again to Japan, with In Gen, a Buddhist priest, and became himself a priest. In the 1st year of Manji [1658], he came to Yedo with In Gen. Matsudaira Izu no Kami and Miura Shima no Kami were very intimate with these two Chinamen, and, together with others, advised them to stay in Yedo. But the latter soon returned to Nagasaki. They came again, however, to Yedo and stayed there three years. Tai Ryu was not only a scholar, but also such a skilful physician, especially in treat, ing small-pox, that he was given the title of "divine physician" [*shin-i*]. A stone monument is said to have been erected to his memory, by a pupil of his, at Kawagoye, about 11 *ri* from Tōkyō in the province of Musashi. This monument is inscribed with the words:—"*Min* [*no*] *dokuritsu Zenshi* [*no*] *haka*"="The monument of an independent Zen teacher of the Ming [dynasty]."

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[30] 戴笠　　[31] 戴曼公

The above-mentioned priest, In Gen,[32] whose real name was Ryū Ki,[33] was also from Koshū (Hangchow); concerning him consult the "Hand-Book of Japan" (see index).

One other Chinaman, named Chin Gen Bin,[34] was not only famous as a scholar (*bunjin*), but was also very skilful in boxing (*kempō*). He found a refuge in the province of Owari, which, like Mito, although one of the three honorable houses of the Tokugawa family, was strongly Imperialistic. It seems to me as if some one, more likely a Japanese member of this society, might be able to pursue still farther, and more thoroughly, investigations along this interesting line of research. [See also Note K.]

[Note C.]

This inscription is not considered remarkably good as a composition, and proved extremely difficult to translate. But, by the kindness of a native friend, I was favored with the following translation, which at least gives the general idea of the inscription :—

"A bell is a thing that warns against the indulgence of princes and subjects, and stimulates them to diligence. When the big bell tolls, its sound reaches near and remote places. The Emperor and his feudal lords haste to put on their morning robes, and to inquire about their governments; the chief ministers and lower officers are ready to dress in their official garments and to call their riding-horses. If there is a bell, the wise princess has no chance to complain of the late attendance of her husband [at court]; if there is a bell, the common people have no need to hear the 'red-cap' who cries out, 'the cock crows.' How great its benefits are!

"Therefore, beginning with the Imperial metropolis, in all feudal provinces, all counties, and even in hamlets, we always find a bell. Mito is a large province; of course, a

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[32] 隆元　[33] 隆起　[34] 陳元贊

bell is required. The prince of Mito, a Councillor (*Sangi*), loves learning, and is rich in knowledge of history and antiquity. Thinking that a bell is necessary, he has melted good metals, has moulded a bell, and has hung it in the castle. By this he intends to warn persons of rank, to warn lower knights and common people, and to warn himself also. Though the length, size, and sound of the bell do not exactly correspond with the old style, there was no need to bring in a bell from another country.

"The future good of the bell is beyond doubt. The stanza (*mei*) is follows;—'When the sky and the earth dawn, this bell begins to toll. All gales become silent when its sound solemnly rolls. The prince dresses in the twilight, and the tinkle of the carriage-ring is heard. The prince asks about his subjects; the officers tell the state of the administration. The bell-cord rubs off constantly: but the bell sounds more and more deeply. Having sought to be made, the bell's work is now completed. Its wise plan is the model for ever; and its grand name lives to eternity.'"

One or two references may need a little explanation. It appears, for instance, that there was a custom, originating during the Kan dynasty in China, for an officer wearing a red cap to go about to announce the dawn. In the closing sentence the "wise plan" of the bell refers to its "warning" influence. There are also one or two points of which I could obtain no satisfactory explanation.

The bell also contains inscriptions giving the names of the prince and his heir; the date (which, however, does not correspond with positively established dates in Mito local history); the names of three councillors (*Karō*) of the prince; and the name of the bell-moulder. The fact that the inscription was written by a Chinaman adds, of course, to its interest as an antiquarian relic of Mito.[35]

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[35] Japan Daily Mail, April 6, 1891.

[NOTE D.]

The accompanying photographs of the graves of Shu Shunsui and of Shinyetsu were taken by Rev. J. L. Dearing, of Yokohama. The grave of Shu Shunsui is, unfortunately, in such a dark spot, that it was impossible to obtain a clear impression. Inasmuch as all the ideographs of the inscription are not legible, they are here transcribed :— 明徵君学朱子墓

The photograph of Shinyetsu's grave is very clear. Although the ideographs of the inscription are easily legible, to avoid any possible errors, such as were made in the translation on page 24 of Part I, of Vol. XVIII, of the "Transactions" of this society, they also are here transcribed :—

壽昌開山心大和尚之塔

[NOTE E.]

Azaka Tampaku, a famous historian, was one of the pupils of Shu Shunsui, from whom he learned Chinese.

[NOTE F.]

The following condensed description of the beautiful garden in the Mito Yashiki (now the arsenal) is taken from a book called Yedo Meiyen Ki, or "Description [of] Famous Gardens [of] Yedo," Dr. Griffis says ;[36] "One of these men [the Chinese refugees] laid out, in imitation of a classic Chinese scene, the renowned Mito gardens in Yedo, still the most famous in Japan." While this statement may possibly exaggerate Shu Shunsui's share, the following is perhaps authoritative :—

Prince Yorifusa [the first Tokugawa *daimyō* of Mito, and a son of Iyeyasu] received the Koishikawa residence from the Third Shōgun [Iyemitsu]. As the prince was

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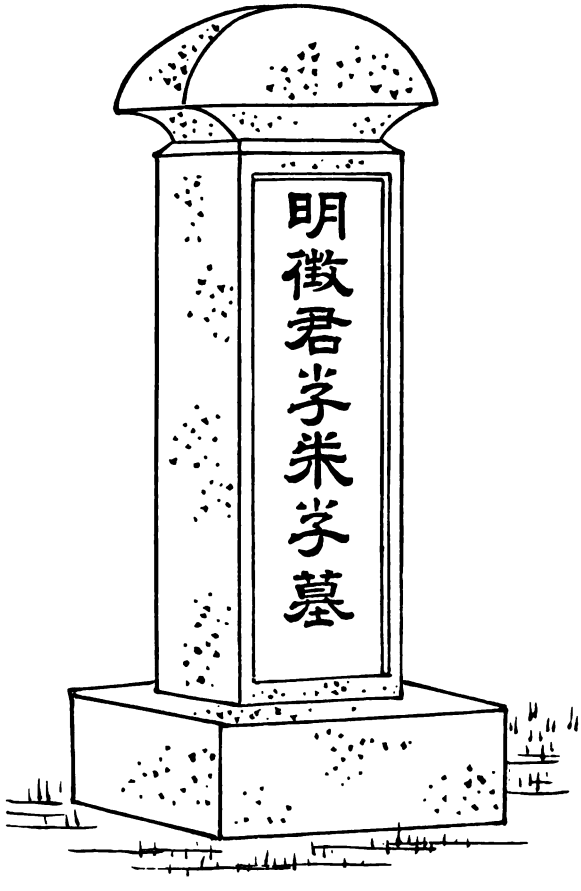
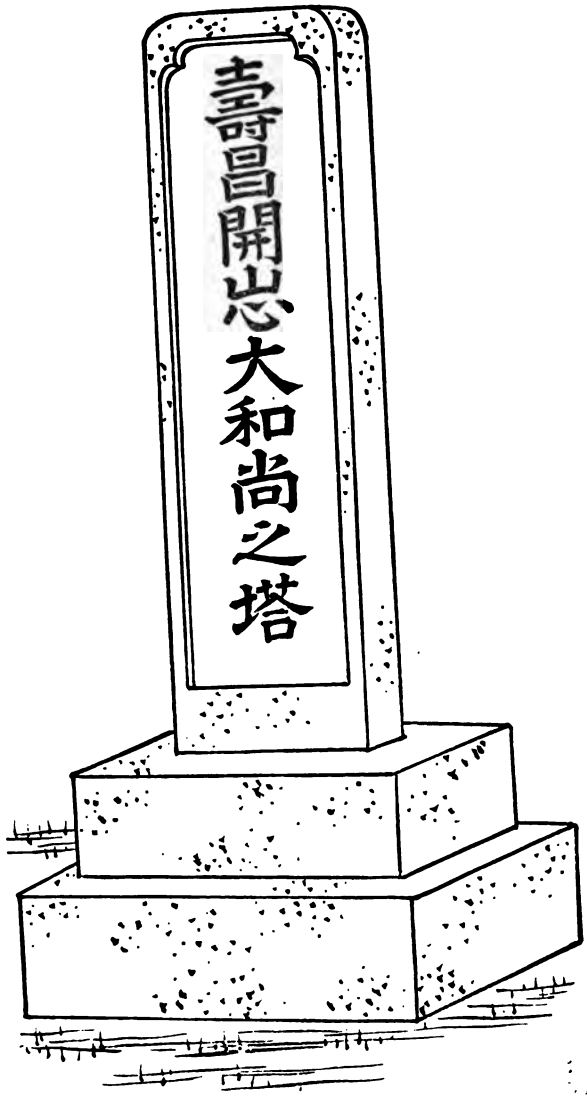
[36] "Japan in History, Folk-Lore and Art," p. 205.



The Tomb-stone of Shu Shunsui.



The Tomb-stone of Shinyetsu.

deeply interested in gardening, and this was a convenient place, the famous garden was started. The prince made use of old trees standing as they were, and also formed designs as much as possible like nature. At the suggestion, moreover, of the Third Shōgun, he introduced water from the city aqueduct; and, in the designing of some of the hills and streams, is said to have followed the suggestion of Iyemitsu. Yorifusa, taking great delight in the work, entrusted the oversight and management to Tokutaiji Sahei, who was very clever in landscape-gardening. The work continued till the time of Mitsukuni, who consulted Shu Shunsui about several points. At that time it began to be called *Kōraku Yen* (After-enjoyment Park), in illustration of the Chinese saying: "Upright men should lament before the people lament, and take pleasure after the people are happy." After Tōfuku Mon-in[87] [Empress Dowager ?] asked for a map of that garden, and the Emperor, looking at the map, expressed great admiration of the garden, it began to be very famous. Hearing this, all persons praised it as an unequalled garden. After that, it showed improvement every generation. I [the writer] was allowed to enter this garden on the 28th day of the 9th month.

Near the entrance is a large lake around which trees and plants are beautifully arranged, and wild geese, well tamed, are swimming on the water. Crossing two stone bridges, we come to a Chinese gate, over which hangs a tablet, in the worm-eaten wood of which "*Kōraku-yen*" has been written in copper by Shu Shunsui. The hill on the right where many palms are growing is called Palm Hill; and on the left is heard murmuring between rocks a waterfall called *Nezame-no-taki* [Awaking-from-sleep Fall]. Passing on, as if along a dark mountain road covered with a thick forest, we ascend to White-cloud Hill, from which we

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[87] 東福門院

can see the temples of Akagi and Tsukudo near by and mounts Miyogi and Haruna in the distance. At the foot there are rows of maple trees; this place is called Takita.[30]

On the island of the largest lake is a shrine of Benzaiten [or Benten]; this island, called Elysian Isle [Hōraitō] is reached by boat. In the rushes on the left side of the lake is an Inari Shrine, which a princess of the Shōgun's family is said to have brought from the Imperial Palace. On that side is also a pavilion, in which is hanging a tablet inscribed with the words, *Ranshitsu*, or Orchid Room. This inscription was written by Tachihara, a famous Chinese scholar of Mito. Around that pavilion has been arranged a parterre of chrysanthemums, many of which, it is said, were brought from the Imperial Palace. Beyond that place many plants are well arranged on stands [and?] in hothouses. Although, as it is not the time of blossoms, it can not be definitely determined, yet they seem to be more than ordinary plants.

As we ascend a narrow way toward the left side, we climb a small hill on which is a small house covered with a straw roof; and here stands a statue of the great poet, Saigyō Hōshi, represented with a hat of split bamboo on his head, straw sandals on his feet and a stick in his hand. From this the really poor and humble condition of the poet may be imagined.

At a shallow part of the lake is built *Kwantokutei*, the tablet, or sign, of which was written by Hayashi Nobuatsu. If we look down from the balustrade, we see the stream, six or seven feet wide, running along "like a sash [belt]" on the stone pavement. This is crossed by a bridge of a single stone; and this bridge is called *Togetsukyō* ["Crossing-moon-bridge"]. It is said that these parts are in imitation of fine scenery in the western part of the western

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[30] On the map it is called Tatsuta, a place famous for its maples.

A common weed, easily distinguished from the last by its long instead of globular fruit. Sometimes termed *Shan-ma* (山麻) in Formosa. My native collector of Bankinsing said that the young leaves were sometimes used as a vegetable; and that it was named *Tou-lu*, 斗蘆.

120. *Echinocarpus dasycarpus, Benth.* Bankinsing; Henry 1,654.

121. *Elaeocarpus decipiens, Hemsley.* Oldham 54(?) Bankinsing; Henry 508, 828, 1,483.

122. *Elaeocarpus lanceaefolius, Roxb.* Kelung; Ford. Bankinsing, South Cape; Henry 1,563, 1,990.

123. *Elaeocarpus sp.* South Cape; Henry 945.

The name *shih-nan*, 石楠, which appears on the list of woods, sent from Tamsui, in the Paris Exhibition Catalogue, seems to be applied to this genus in Formosa. The identifications given above, Nos. 121, 122, 123, are put forward with some doubt.

124. *Hiptage Madablota, Gaert.* Tamsui; Oldham. Takow; Playfair, Henry, Bankinsing, South Cape; Henry 216, 630.

125. *Tristellateia australasica, A. Rich.* South Cape; Henry 821, 598.

126. *Tribulus terrestris, L.* Takow; Playfair, Henry. Pescadores; Tashiro. This plant occurs on the sandy banks near the sea, and is the *Po-chi-li*, 白蒺藜, of the Gazetteer.

127. *Oxalis corniculata, L.* Bankinsing; Henry. Pescadores; Tashiro.

128. *Biophytum sensitivum, D.C.* Bankinsing; Henry. 1,549.

129. *Averrhoa Carambola, L.* Takow, cultivated; Playfair.

130. *Evodia meliaefolia, Benth.* South Cape, Bankinsing Henry 831, 932, 974, 1,296, 1,562.

131. *Evodia triphylla, D.C.* Tamsui; Oldham.

132. *Evodia Roxburghiana, Benth.* South Cape, Bankinsing; Henry 121, 1,262, 2,065.

133. *Zanthoxylum ailanthoides, S. et Z.* Tamsui; Oldham. Bankinsing, South Cape; Henry 1,853, 1,630.

134. *Zanthoxylum cuspidatum, Champ.* Tamsui; Oldham, Swinhoe. South Cape; Henry 834, 1,969.

135. *Zanthoxylum nitidum, D.C.* Tamsui; Oldham, Morse. Takow, South Cape, Bankinsing; Henry 205, 462, 1,655, 1,782, 2,050.

136. *Zanthoxylum emarginellum, Miq.* Kelung; Ford. See *Ann. of Bot.* IX. 149.

137. *Toddalia aculeata, Pers.* South Cape; Henry 878.

138. *Acronychia laurifolia, Blume.* Kelung; Ford.

139. *Glycosmis pentaphylla, Correa.* Bankinsing, South Cape; Henry 838, 1,226, 1,294, 1,487, 1,587, 1,614.

140. *Murraya exotica, L.* Oldham, Maries. Takow, South Cape; Bankinsing; Henry 978.

Known as *shih-ling*, 石枠; and used by the savages for making tobacco-pipes.

141. *Clausena Wampi, Oliver.* Bankinsing; Henry 42, 498.

Known as *Kuo-tzŭ-huang*, 菓子黃. The Foochow and Canton name is *Huang-p'i*, 黃皮.

142. *Clausena excavata, Burm?* South Cape; Bankinsing; Henry 401, 599.

143. *Atalantia buxifolia, Oliver.* West coast; Wilford. Takow: Playfair, Henry. Bankinsing; Henry 1,623.

A small shrub, used as a drug, and known as *Hao-k'o-tz'e*, 蠔殼刺. Mentioned in the Gazeteer as a cure for carbuncle.

144. *Atalantia sp.?* Bankinsing; Henry 848.

metropolis. A large stone on the shore is the place where the Third Shōgun took his seat when he came to inspect critically the scene.

Crossing *Togetsukyō*, and ascending Mount *Shōro*, we come to a red Buddhist temple called *Dai Hikaku*. If we look down from the gallery of the temple in this very high place, we see a water-fall striking the rocks, splashing and splashing, bubbling and bubbling. This is to wash off the dirt of the world; and the wind that blows up from the valley is to clear away the dust of the mind. A red bridge called *Tsūten* [Crossing-to-heaven] lies like a rainbow.

Tokujindō [Getting-virtue-shrine] stands in a deep forest. The doors on three sides of it are in Chinese style, and are carved with various flowers and birds. In this are the statues of Hakui and Shukusei.[39]

'. bridge, made of granite, and shaped like the surface of a drum, was designed in Chinese style by Shu Shunsui, and was made by Komabayashi. The balustrade also is made of granite. This bridge is called *Engetsu* ("Round Moon") because the shadow of the bridge upon the water makes a circle. Next we come to the *Hakkedō*, an octagonal building, on the eight sides of which the eight forms of divination are carved. In the time of Mitsukuni the statue of *Bunshōsei*[40] (Star of Learning) was kept there; but in the Kyōho period [1716-1736] it was changed to a statue of Kompira.

Leaving the road in the mountains, we come, in an open lawn, to *Kingatei* ("Harp-picture Pavilion"), [which, if we judge from this name, must have been devoted to the purposes of music and art]. From this point every part of the garden is visible. Under a pine-tree near the house is a well called *Furōsui* ("Never-grow-old water," or "Fountain of perpetual youth"). As there is a pine-forest here, this place is free from heat. On the shore many sweet flags, and on

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[39] See Note G.. [40] 文昌星

the bank azaleas and *yamabuki*,[41] are growing; and their blossoms, it may be imagined, are very beautiful in the late spring. Beyond is a rice-field; at a little distance is a shrine to Inari. Under a huge cedar-tree is a large stone lantern, presented by Nakayama, Prince of Bizen. The scenery of this place is beautiful in the time, not only of maples, but also of a snow-storm.

Next we arrive at a building called *Kuhachiya* (Nine-eight House),[42] from which, as was the custom of *sake*-shops in olden times, are hung out leaves of cedar. Here the princes were sometimes accustomed to amuse themselves by watching the buying and selling of food and drink. Going on a little farther, we find a pavilion made of rough round timber. At the opposite side of a forest is a stone tablet to mark the spot where Bukō, [the seventh Prince of Mito, father of the famous Nariaki, or Rekkō], buried his beloved hawk. Far from this spot is the place where strange birds and beasts are kept, among them a white monkey that was captured deep in the mountains in a district of the Mito *han*.

Proceeding along a dark road, one feels as if he were entering a hermit's cave; but, having passed through the thick woods, he thinks that day has dawned, and feels as if he had come into another world. On the west Mount Fuji is in sight; as this day was cloudy, it could only be imagined to be white with snow. On the north side one looks upon extensive fields and the pleasure-giving scenery of a country-village. *Tōseimon*,[43] as its name indicates, is made of porcelain; and the door of it is lattice work of split bamboo. Here I [the writer] met the retinue of the Prince.

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[41] "The Corchorus, or yellow rose, the Kerria Japonica."

[42] In the day-time *sake* is sold in a cup that holds 9 *bu*; but in the evening it is sold in a cup that holds only 8 *bu*: (cf. John 2: 10).

[43] "Porcelain-make-gate."

[NOTE G.]

Hakui [44] and Shukusei [45] were sons of a Chinese prince, and lived in the last year of the In dynasty, about 2,700 (?) years ago. Their father, loving the younger (Shukusei), wished to make him the heir; therefore, the elder (Hakui) went away from the province. But Shukusei, being a just man, refused to receive the inheritance, and followed his brother's example. The inhabitants of the province, by these acts of unselfishness, were left without a ruler, and chose another brother of these two as their prince. Hakui and Shukusei, upon the downfall of the In dynasty, fled together to a mountain, where, to avoid eating the grain of the next (Shu) dynasty, they subsisted on ferns.

Nariaki (Rekkō) once wrote of his ancestor, Mitsukuni (Gikō), that he "was a great admirer of Hakui and Shukusei, and followed their example." The following are the circumstances:—Yorifusa, the first Tokugawa Prince of Mito, assigning his eldest son to a less important fief, gave his Mito domains to his second son, Mitsukuni. The latter, against his wishes, was compelled by the *bakufu* to accept the position; but he at once adopted his elder brother's heir as his own heir and transferred his own son to the less powerful fief.[46]

[NOTE H.]

One of his poems appears in No. 4 of the Annotated Chinese Readers used in the Common Middle Schools; it has been translated for me line by line, as follows:—

"RECOLLECTIONS."

"The nine provinces [of China] have crumbled like brick; [and]
The loyal subjects are barely sustaining their lives.
The Imperial order was received just when everything looked dark.

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[44] 伯夷 [45] 叔齊

[46] Vide "Transactions of the Asiatic Society of Japan," Vol. XVIII, Part 1, pp. 4, 9, 21.

The stanza says: "Though the moon hides in the clouds of Zuiryū, yet its light remains for a moment on the peak of Nishiyama." [51] The person who built this tomb and wrote this inscription, is Minamoto no Mitsukuni, Shiryū.

[NOTE J.]

Riūrei was a famous Chinese scholar, who was attached to the doctrines of Laotse, and liked to drink wine. He once said: "When I die, I shall not need any funeral; only a spade will do, which will dig up the earth in the place where I may fall." Inasmuch as Mitsukuni's body was to be given, either "to fishes and turtles" or "to fowls and beasts," there was no need even of Riūrei's spade to dig him a grave.

[NOTE K.]

Since the above was written, I have learned, that, in the Mito *han*, there was one more Chinaman, named [Tanikawa] Kinkei,[52] who is thought to have been only a servant of Shu Shunsui. It is also said that Mitsukuni invited to the hospitality of his clan still another Chinese scholar, named Chō Hi Bun,[53] and sent a messenger to Nagasaki after him; but he was refused permission by the *bakufu* on the ground that two Chinese should not be in one *han* at the same time.

[NOTE L.]

The inscription on the front of the monument to Kusunoki Masashige at Hyōgo is said to have been written by Mitsukuni, Prince of Mito; that on the other side was

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[51] Vide Vol. XVIII, Part I, p. 9, of the "Transactions" of this Society.

[52] 金鶴 [53] 超斐文

written by the Chinese refugee, Shu Shunsui. An illustration of the two inscriptions side by side accompanies this paper. The following is a free translation of Shu Shunsui's composition :—

"Loyalty and filial piety prevail in the universe; and the sun and the moon shine clearly in the sky. If there were no sun or moon in the universe, confusion would prevail in the world and stop everything. If the human mind should abandon loyalty and filial piety, heaven and earth would turn upside down. I hear that Masashige Nankō is a patriotic, brave and determined citizen, who has no equal; that his conduct is what no one could anticipate. When he uses an army, before he fights, he examines the strong and weak points on both sides, and in a single breath he catches the points of success and failure. Learning well a person's real worth, he assigns a proper position, and, treating him kindly, puts his own heart into his bosom.[54] When he fights, he is always victorious. Since his mind is as constant as heaven and earth, and his resolution as hard as metal and stone, no injury could cause even a little fear, and not even his own advantage could shake his fidelity. By this he restored the Imperial government to the old city. But, alas! as the proverb says, 'if we resist a wolf at the front door, a tiger will get in at the back door.' The administration of the new government was faulty. Rebels rose in succession; the Prince Impérial was killed; and the Imperial House was again whirled into a crisis. At that time, although his plan was good, and almost succeeded, yet it failed. From olden time there has been no great general who was not hated on account of his promotion and because foolish subjects showed their selfishness: and in this situation is there any general who could succeed? At last he sacrificed

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[54] He does not underrate—he trusts.

himself. Before his death he very strictly enjoined his son to strive for the Emperor; but not a word [did he speak] for his own family. Unless his loyalty were so great as to reach to Heaven, he could not act so. His son and brothers in succession were all loyal, faithful, patriotic: his influence is shown in this family trait. From the highest to the lowest, all praise and applaud him, because he was a superior man. But I am sorry that no biographer has tried to write accurately about him, and none could show his supreme virtue more clearly.

"Panegyric of the Imperial Lieutenant-General Nankō, ex-Governor of Ka, Setsu and Sen, by Shunsui, Shu Shiyu, also named Royo, called citizen of Min.

"Carved on the stone-tablet, and left to the future."

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The inscription on the front of the tomb is sad and simple: "Alas! loyal Kusunoki's tomb."

AINU WORDS AS ILLUSTRATIVE OF CUSTOMS AND MATTERS PATHOLOGICAL, PSYCHOLOGICAL AND RELIGIOUS.

By the Rev. John Batchelor, F.R.G.S.

[*Read April 28, 1895.*]

Of the seventeen Ainu words here brought forward as illustrative of Customs and matters Pathological, Psychological and Religious, the *first*, *tenth*, *thirteenth* and *seventeenth* are perhaps the most interesting, though it is hoped none will be found to be without their value.

I thought many years ago, when I first came into contact with and commenced to study the Ainu, that my lot had indeed been cast among a peculiar people. That opinion has been confirmed and is still being more strongly confirmed day by day. A perusal of the following paper, which the student may see with half an eye might be carried on almost *ad infinitum*, will prove, I think, that my opinion is true, and that this is not a race of people which may be understood in a day. However, it is hoped that the matters here treated may tend in a measure towards a more thorough knowledge of this interesting race, and give some little insight as to what the people are in their inmost thoughts, and what underlying motives propel them to their peculiar action.

INDEX OF WORDS AND SUBJECTS DISCUSSED.

1.—EPIRU, *i.e.* "To brush out."

Subject:—Exorcism and supposed influence of vegetable life upon animal.

2.—WAKKA PURURUSE, *i.e.* "Water blowing."

Subject:—The use of water as a cure.

3.—IYOMANDE, *i.e.* "A sending away."

Subject:—Rationale of the bear festival.

4.—KATKEN, *i.e.* "The water ousel."

Subject:—Supposed psychological influence of eating the heart of one kind of animal upon the soul (ψῦχή) of another kind.

5.—ESAMAN SAMBE, *i.e.* "Heart of the river otter."

Subject:—Supposed influence of the heart (καρδία) of an animal of one genus upon the body of another.

6.—CHIRONNUP, *i.e.* "The fox."

Subject:—Supposed power of spirit (πνεῦμα) of a dead animal upon the living for their temporal good.

7.—SETA-PAGOAT, *i.e.* "Dog punishment."

Subject:—Supposed power for harm of the spirit (πνεῦμα) of one genus upon that of another.

8.—SHIRIKAP, *i.e.* "The sword-fish."

Subject:—Fish-worship; appearance of a sea devil.

9.—SURUGU, *i.e.* "Poison."

Subject:—A new ingredient discovered.

10.—CHIKAPPO-CHIKOMESUP, *i.e.* "Little carved birds."

Subject:—Fetich Worship.

11.—CHIUKOPOYE RERA, *i.e.* "Whirl-wind."

Subject:—Demons supposed to reside in the winds.

12.—HUP, *i.e.* "Boils."

Subject:—A grain of Ainu comfort for those afflicted with boils.

13.—SHOTKI-CHUPU, *i.e.* "To fold the bed up."

Subject:—Parturition.

[Note on Birth, Marriage and death.]

14.—PARO-A-OSHUKE WA HOSHIPIRE MARAPTO, *i.e.* "The feast of being sent away, the mouth having been cooked for."

Subject :—A curious way of getting rid of a guest.

15.—MATAHUPKARA, *i.e.* "Taking a wife."

Subject :—Marriage with a deceased brother's wife customary; two sisters forbidden to marry two brothers.

16.—IMU, *i.e.* "A kind of hysteria."

Subject :—Curious effect of being bitten by snakes.

17.—ISHIRISHINA, *i.e.* "To bewitch."

Subject :—Bewitching.

APPENDIX.

1.—The elder tree.

2.—Daphui-phylum.

3.—Rasupa ni.

The first word to which I would draw your attention is:

I. EPIRU,

(To brush out).

This is a word the bare mention of which plunges one at once, and without the least warning, headfirst into the very centre of a vortex. It brings us face to face with as stupendous a mixture of pathology, psychology, religion, and that disease of religion we call superstition, as one would ever wish to see and attempt to analyze. One wonders indeed how the Ainu having once been drawn into this psychical whirlpool can ever come through and out of it sane or alive. In one moment it reminds us of the physician and the wonderful ideas he has of the nature of disease and the remedies he thinks proper to use in his therapeutic practice,—in the next of the remarkable way in which he looks upon the soul in its nature and life,—in the next again we are reminded of the family

priest or village chief praying to his gods and storming at the demons,—and lastly we see the medicine man with his charms practicing exorcism. All of these subjects, together with their concomitant suggestions and necessary issues, are brought before the eye of our mind by this simple little word *Epiru*, " to brush out."

Let me explain. In some rare cases of sickness the Ainu perform a peculiar ceremony known by the various names of *Epiru*, i.e. "to brush out"; *Uwepiru*, "to brush out for one another;" Kashike-kik, i.e. "to beat upon;" *Ukakik*, "to beat upon one another," and *Uwepotara*, i.e. " to doctor " or " exorcise ". In the execution of this ceremony four things are necessary,—a bunch of herbs,—a sickle,—a strong and sound tree,—and a change of clothing; the person who performs the rite must be either the chief of the village, a recognized medicine man, the head of the family, or the sick person's father or near relation. The medicine man or family representive, i.e. the male head of the line, are by far preferable to anyone else, the chief or father not excepted. In explaining this ceremony I think I cannot do better than first state as nearly as possible the facts as they occurred leaving all other matters as of interpretation and comment till the end.

There was a lad with whom we were very well acquainted, living in a certain Ainu village with us, whose age was about six years. This lad was suddenly seized with illness. The malady took the form of a kind of paralysis or epileptic fit, for the lad lost the power of speech and the use of his arms. Sometimes indeed he would reel like a drunken man and even fall down. He was at times in danger of falling into the fire or into the river or sea, so that he had to be constantly watched, and one never knew when these reeling fits would come on. Sometimes his pulse was strong and normal and at others weak and slow; he was sometimes in fever and at other times quite cold. Moreover, he did not, for the most part, appear to recognize

anyone. Some of the Ainu said he was possessed of the devil, and others said he was attacked by worms. The former opinion, however prevailed.

A Japanese doctor was called to see the lad and he provided medicines for about six weeks. But all his remedies were useless so far as could be seen. The parents of the child therefore called a grand council of the family and elders of the village and decided that he was posssed by a demon and that the possession took the form of madness. The lad was therefore said to be *chiitasare*, i.e. "changed," "crazy." It was also decided that he must be exorcised, for it was evident that the doctor's medicines could not touch the demon. Japanese and foreign remedies had failed, Ainu prayers and religious ceremonies must now take the field.

This then having been decided on by the elders and family representatives in their collective wisdom, the oldest male of the family line was called in. *Inao* were reverently made and offered to the goddess of fire, who was called on this special occasion *Iresu huchi*, i.e. "the ancestress who rears us." Libations were then poured out to the fire and various other household dieties, *sake* was drunk and prayers devoutly said. All of this took place in the presence of the lad in his father's house and on his behalf. It was absolutely necessary that the child should be present throughout the whole ceremony, for he had to be constantly pointed out to the deities as the special object for which request was being made.

A bundle of clothing had been made up in the meantime by the women and placed by the side of the Ainu officiating at the ceremony, and although the rest of the people were dressed in their better clothing the lad to be exorcised had his ordinary everyday clothes on. After the prayers had been said the exorcist took the bundle of clothes and a sickle, and went far away into the mountains with the lad and the lad's father. Having arrived at a fitting place the

child was placed under a fine and perfectly sound oak tree. The exorcist then went and cut two bunches of mugwort (*Artemisia vulgaris, L.*) called in Ainu *Noya*,* which when made up into bunches is named *takusa*, i.e., "tassels."

The tassels or bunches of mugwort, then, together with the sickle, having been placed near the lad and the lad having been made to stand near the oak tree, the exorcist next proceeded to worship the Creator of all things and all his angels and servant-deities, asking them all to hear his prayers and grant his special request. He next turned to the tree and worshipped its spirit or genius. He called it a strong tree and stately, and asked that some of its strength and stateliness might come into the child. He called it a beautiful and hard tree and asked it to impart some of its beauty and durance to the subject of his prayers. He called it a tree of long life and asked it to graciously grant part of its living virtue to the all but dead child. In short, he was asking the genius of the tree to be to the body of the lad what it was supposed to be to the stem and branch of the tree.

After this he took the sickle and cut the lad's clothes down from top to bottom, while on, in various places, particularly down the back, breast and arms. He then took the bunches of mugwort and beat the lad all over with them and stroked him down from head to foot. It is from this act that the ceremony is sometimes called *epiru*, i.e. "to brush out;" and at others *kashihe-kik*, i.e. "to beat upon;" for the lad is hereby beaten and the demon of disease brushed out. The clothes were cut in order that the demon might find a way of escape, but where it went to is not known. The lad was next stripped of his clothes, again beaten and brushed then dressed in the clothing brought for the purpose and taken home. He had been exorcised, the

* See Transactions of this society, Vol. XXI. page 206, No. 19 and page 222, No. 78.

demon was gone. There is nothing more now to be done for him; if the gods have heard the prayers and made the ceremony a blessing to the lad, he will get well, and if not he must die. The Ainu have done their part; they now leave God in nature to perform His. The old clothes and bunches of mugwort were left at the place of exorcism, but the sickle was brought home for future use either in a like ceremony should an occasion arise, or in the ordinary work of the gardens, for there appears to be no special sanctity attaching to the sickle through its use at this ceremony. When the party arrived home they were all brushed down with tufts of sedge after which they entered the hut and washed themselves.

That part of the ceremony immediately following that in which the cutting of the clothes takes place is said to be especially called *uwepotara*, i.e. "exorcism." I suppose this is so because it is immediately after this that the demon is brushed and beaten out. And surely the demon must have been sent away, in this case, for the lad came home and was quite well within a year! Hence the people in that village had an ocular demonstration of the mighty power of their own remedies as pitted against the Japanese doctor and the use of foreign medicines. The actual cutting itself is called *apetu* (*sing*) and *apetpa* (*pl*) and really means "to slit."

Why the sickle is used in cutting the clothes when exorcising a person I cannot yet discover, but I hope we may get a ray of light thrown on it some day or other, for such things I find have usually some hidden significance in them when used for special purposes. The bunches of mugwort are used because it is thought that demons of disease dislike the smell and flavour of this herb. That the various varieties of this plant are used both as food and medicine has been shown elsewhere. The oak tree is used in preference to others because its wood is more hard and durable, but if an oak is not available the next hardest tree may be selected.

ceremony and its signification was that of purification simply. I have made inquiries of the Ainu with a view to ascertaining whether they invest water in itself with any special life. But beyond containing nymphs or mermaids both good and bad, and which they call *Mintuchi*, the Ainu do not invest this element with spirit life. Still, in working bodily cures water is thought to be of great efficacy and is much used. When persons faint, for example, or are at the point of death, water is freely blown over them from the mouth. This is called *wakka pururuse*, i.e. "water blowing." Sometimes, however, when more water is required it is poured upon them out of a ladle or bucket, or sprinkled over them with the hand or a bunch of spray wood or grass. I am afraid, however, that common sense is not always exercised when applying water as a remedy. Note for example the following instance :—

A young man of my acquaintance one day fell from his horse and was left upon the path in a state of unconsciousness. As the event proved, he had three ribs broken. In order to restore him to consciousness water was applied. I was informed by the lad's uncle that before he came to, three buckets of water were poured over and sprinkled upon him. Poor lad, the wonder is that he did not die of kindness.

3.—IYOMANDE.

(*A sending away*).

Although the Ainu do not believe that the human soul goes into any other than a human body either during this life or in the next, yet they believe that the spirits of animals and birds when killed appear again clothed in a body. But no metamorphosis takes place. The body any spirit can ever have is always of the same kind as its previous one.

Of course you will understand that I do not now speak of possession by the spirits of demons, for this is abnormal and in no way natural. But I am here speaking of things as the Ainu considers them to be naturally. Thus, if a body is killed as a bear it returns as a bear, or if as a sparrow it will return as a sparrow; and both will be in the next world what they are in this.*

The word *iyomande* may be said to mean "sacrifice," for it is the general name given to the semi-religious festivals in which animals and birds are killed. It is, however, particularly used to designate the bear festival. It is a fact well known to the public that the Ainu rear bear cubs for sacrifice, but it is not so generally known, I believe, that foxes, wolves, racoons, eagles, hawks, crows, jays and even sparrows, are also reared and used as victims in sacrifice. I have seen all of these animals and birds being brought up in cages for this very purpose.

Why, it may be asked, are they so offered? To this I frankly admit that I do not know the original Ainu motive. I have made very many inquires among the people, both of Christians who have now given up the practice, as well as of men still addicted to it, but no one appears to know, and I do not consider it my place to guess. So far I have found no idea of substitution underlying the practice, nor do the people know anything about the shedding of blood for the remission of sins. The old Jewish ideas of sacrifice are certainly quite alien to the Ainu mind, though it is of course possible that the idea of substitution, pardon, and propitiation through the victim offered may in by gone days have been at the foundation of the practice. But until I hear some explanation directly from the Ainu themselves or discover it in their vocabulary of words or actions I can say no more about it.

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* See Journal of American Folklore, Vol. VII. page 16. (a).

When an Ainu sacrifices his victim he seems to me to have the good of his body in mind rather than that of his soul, for he slays and eats the body of one beast that another may come in its place to be treated in like manner! I have been told by several hunters, and these are the men who generally rear bears and other animals for sacrifice, that when they kill the victims and send them away to their ancestors, they go back to their haunts in the mountains and re-appear after a time. Moreover, in the prayers said to them at the time of sacrifice they are usually requested to come again and provide viands for another feast, as if indeed they were honoured by being slain! But mark this, the body any victim again comes in is of the same species belonging to the same genus as when it was previously sent away or offered. This it will be seen, is neither metempsychosis nor metamorphosis in the ordinary meaning of those terms. It is the idea of sending the bear to the mountains that it may return at some future time which gives the name *iyomandɜ*, i.e. "a sending away," to the festival.

I have on several occasions expressed my disbelief in what has been stated as fact by many Japanese and Ainu as regards the rearing of bear cubs. I refer to the statement that the women bring up young bear cubs at the breast. I have often said that such women must be very scarce for I had not seen them do so though I had seen them fed in various other ways. I now find that I must modify that remark of mine, for I have during the last few years seen several women giving their breasts to bear cubs. Only last year while I was preaching at one end of a hut a group of women were sitting in a circle at the other passing a young cub round to be nursed a little by each woman in turn.

The semi-transmigration of spirits, more particularly those in the animal kingdom, is, according to Ainu belief, carried out to an almost unlimited extent, though the fact

must be looked upon more in the light of possession than anything else. I will give an example or two to show this.

4.—KATKEN.

(*Water-ousel*).

I was one day out with an Ainu trying to shoot something for our larder, and on my way brought down a water-ousel. The Ainu begged me to give him its heart; I asked him why, and he then explained that if he took out the heart and ate it raw and while warm he would be able to stand fatigue, would wax eloquent, and would be able to shoot as straight and quickly as I did on that occasion. I granted his request and he ate the heart; but I find that he gets tired just as soon as he used, shoots no straighter and is no more eloquent than he was before though he himself thinks he has improved in all these respects. Why the spirit of the water-ousel should have this particular power to act on the soul of man rather than that of any other bird I was unable to find out. All this man could tell me was that the fact had been taught him by his fore-fathers, and I certainly find the same idea universal among the Ainu, though the kind of birds vary, the heart of one bird being considered good for this purpose and the heart of another good for that.

5.—ESAMAN SAMBE.

(*Heart of river-otter*).

But not only have the fresh, warm hearts of some birds (and I suspect of some animals also) a supposed virtue in them if rightly used, but I find that the dried heart of the

river otter is considered to be a power against disease. On August the 11th of last year I was asked by an Ainu to take a small parcel containing the dried heart of a river otter to a certain place to which I was going as the people desired to use it as an antidote against cholera then said to be raging near. Upon asking how it was to be used in case I should find it necessary, I was told that small portions were to be boiled and swallowed with the water it was boiled in. Cholera would not come near me if I did that. This article is used as a charm to keep the disease off rather than as a remedy to cure it when attacked. It differs therefore from the use of the *galls* of animals, which are used entirely as medicine.

6.—CHIRONNUP.

(*Fox*).

Another illustration of the action of spirit upon spirit differing indeed in kind but not in nature is afforded by the following occurence. I was on a certain occasion out with an Ainu trying to shoot my dinner, and as we were going along we chanced upon the foot tracks of a fox in the snow and I asked the Ainu whether we should go for it first and get its skin and then seek for food. He said no very decidedly, not if I desired to get a hare or some ducks. Upon asking him what that had to do with it, he said that if we killed the fox first we should certainly get nothing else that day for the spirit of the fox would, if we killed the body, travel round and let all the other animals and birds know that we were coming! I therefore had respect for his creed and went after a hare instead. In a conversation with this man afterwards on the subject he told me that all hunters in ancient times, if, when they

went hunting, they killed a fox first they always tightly tied up its mouth to prevent the spirit from going to warn others, and I find that many do this even at the present day.

7.—SETA-PAGOAT.

(*Dog punishment*).

I mentioned incidentally in passing just now that according to the Ainu ideas the spirit of one genus may possess the body belonging to the spirit of another genus. This posssession constitutes what we might designate bewitching by the lower animals. The natural spirit of the person bewitched is not indeed taken away or destroyed, but for the time being has been superseded and is used as the foundation for the alien spirit to work upon. Thus the spirit of any animal may, as a punishment, and should there be an adequate cause bewitch any person. And the person so bewitched will exhibit in his actions and speech the characteristics of the animal bewitching him. If a bear bewitches a person he will growl like a bear; if a cat, he will mew, and if a dog he will bark.*

* See Journal of America Folklore, Vol. VII. page 36. (c).

I have heard the belief in this doctrine used as a means by which to prevent cruelty to animals. The special case I now have in mind is that in which a person was cruel to a dog, and who was only prevented from killing it through another telling him that unless he was careful there would be the *seta-pagoat* in store for him. That is to say, he would be bewitched by a dog, would bark, pine away and finally die. The proper cure for a person bewitched is to eat a portion of the flesh of the kind of animal bewitching him; or, should this fail he must be exorcised as shown under *Epiru* above.

8.—SHIRIKAP.

(*Sword-fish*).

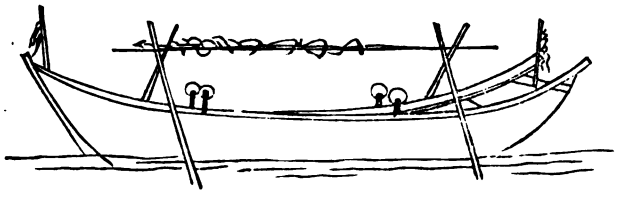
In speaking above on the subject of the *iyomande*, i.e. "sending away," festival I mentioned that the spirits of birds and animals were worshipped. They are sent away by being killed and invited to return and afford another feast later on. The same sort of thing takes place after catching the sword-fish. There is not indeed the killing to be done for that was accomplished by the harpoon at sea, but there is the feast to provide and the spirit of the dead fish to be asked to return on some future occasion for the benefit of the people. In explaining this matter I will give you another of my experiences.

On one occasion I had intended to lecture and exhibit a magic lantern in a certain Ainu village. The chief of the village in question happened to be travelling by the same route as I, and it was arranged as we went along that the meeting should take place in his hut.

Upon arriving at the village and disposing of our paraphernalia, we went to visit the people and make preparations for our meeting. We found, however, that it would be impossible to have a gathering that evening because a large number of the men were at sea spearing sword-fish, while the women and children were busy keeping up beacon fires along the sea-shore, and waiting to assist their husbands and fathers to land when they returned. We were therefore obliged to put off our meeting till the next evening.

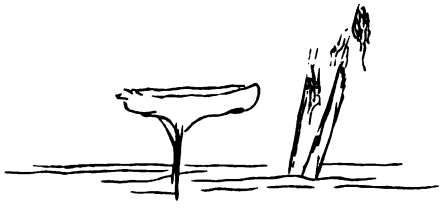
On looking about us we soon discovered that many of the Ainu had been successful. The boats themselves told us that, for when the men have been fortunate enough to spear a sword-fish they dispose of their fishing tackle in a particular way and ornament their boats with *inao*. The process is as follows:—The boat is drawn a good way inland, well out of the way of the tide; the bow being

placed facing the sea ready for relaunching when required. The four oars are then stuck into the ground and tied together in pairs at the upper end and made to lean over the boat so as to form a sort of long tent, one pair of oars being placed at the bow and the other at the stern. A long pole which the Ainu use to assist in pushing the boat along when in shallow water is then laid across them in such a way as to reach from stem to stern of the boat, as shown in the accompanying illustration.



Boat of successful fisherm·n.

The fish-spear and harpoons, together with the ropes and lines, are laid upon this pole. After this has been done, Japanese alcohol, sold in bottles, is procured, (or was indeed in this case) one bottle for each oar. In the meantime the head of the sword-fish has been cut off and stuck into the sand by the snout for worship and also as an offering to the sea-god, though after being offered and worshipped it is divided up and eaten.



Sword-fishes' head cup up for worship.

After the alcohol has been procured the indispensible *inao* are made and stuck in the ends of the boat and

upon the sea-shore, and prayers are said to the sea-god and also to the spirit of the slain sword-fish; the sea-god is thanked for the assistance he has given in catching the fish, and the fish is thanked for having been caught, and is asked to come again. Libations of this dreadful alcohol are also freely partaken of till it is all gone and the result is drunkenness of course and in many cases blind, dead-drunkenness. When the bottles are emptied they are turned bottom upwards and stuck on the rowlock-pins of the boat, one bottle on each pin.

After inspecting the boats we returned to our hotel fully expecting to hold our meeting the next day. But we were doomed to disappointment once again. On inquiring about the matter in the morning we found the whole village under a cloud. Three men, it was said, were out trying to catch a sword-fish when all at once a great sea-monster with large staring eyes appeared in front of them and proceeded to attack the boat. A desperate fight ensued. The monster was round in shape and emitted a dark fluid which had a very powerful and noxious odour.* The three men fled in dismay, not so much indeed for fear, they say, but on account of the dreadful smell. However that may have been they were so scared that the next morning all three refused to get up and eat; they were lying in their beds pale and trembling.

Such a dreadful thing having happened it was utterly hopeless to think of doing anything in the way of lecturing that day. The chief himself told me that he was holding a grand consultation with his men that very day at noon to consider the matter. Prayers would have to be said, the mystery solved, *inao* made, libations of wine drunk, the good god of the sea worshipped and asked to drive the

* The men say it was a devil; and I am inclined to think from the description that it was really a "devil-fish."

demon away, and a certain very particular ceremony performed in order to make it safe to proceed with the fishing. I had seen this kind of thing before and knew what such a ceremony meant. It meant a beastly drinking carouse; I therefore packed up my traps and left.

When speaking above of the bear hunter and his sacrifice I was remined of a new discovery I have made with reference to the poison used in killing bears and deer, and I take opportunity of transmitting the matter to the society.

9.—SURUGU.

(*Poison*).

It is a well known fact that the poison the Ainu use on their arrows when hunting bears consists for the most part of the pounded roots of the aconite or monkshood. It is also well known that some hunters mix smashed spiders and sometimes tobacco and capsicum juice with it to render it as they suppose more quick and sure in its operation. But now I find that monkshood, smashed spiders, tobacco and capsicum juice are not the only ingredients used in making up this poison. The poisonous part of the Jack-in-the-pulpit or arisoema * is also used. This is extracted from the bulb with a knife and pounded into paste. Before being mixed with the aconite it is tested by placing a small portion at the base of and between the third and fourth fingers of the left hand. If kept there for a short time, say ten or fifteen minutes, a tingling and burning sensation will be

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* See Transactions of this Society, Vol. XXI, page 233, No. 128. *Rau-rau.*

experienced. The strength of this poison is measured and known by the degree of pain thus given. I kept a little of it between my fingers one day for ten minutes to test the truth of this assertion and I felt quite a tingling sensation for twenty-four hours after! Why the test should be applied to the left hand rather than the right I was unable to find out.

The Ainu are particularly careful not to allow the ariscœma to touch their lips or tongue, for should they do so all the skin will quickly peal off and cause no end of pain and trouble. To test whether this were true or not I one day procured some of the root of this plant and chewed a small portion for a few moments. At first I felt nothing, but I very soon had cause to be sorry for the trouble of doing so. I shall never forget the painfully burning and pricking sensation I experienced for half an hour or so after. I should imagine this must be a very cruel and painful kind of poison.

But this is not all. The Ainu think they have discovered an insect even more deadly poisonous than the spider is supposed to be. They call it *worunbe*. It is the water-bug or water-scorpion. Both the Notonectidœ and Nepidœ families of these Heteropterous insects are supposed by them to be poisonous, though the former are considered to be more deadly than the latter and are therefore used in preference.

On my first visiting the Ainu, now eighteen years ago, the people always examined the water when I asked them for a drink from any rivulet or stream while travelling through the forests. They would never allow me to drink water taken from a running stream unless they had first well examined it. This was to see that there were none of the insects above refered to in it, for the Ainu are very much afraid of their being swallowed. A certain and very painful death they say is the penalty a person must pay should he swallow one.

Both the Aconite and Arisœma, the aconite mostly, are known to have been administered in food with the intention of murder. Yet, it is very curious and well worthy of remark that some Ainu mix the leaves of the aconite with their tobacco and smoke it. They also bake the bulb of arisæma and eat it as food, the poisonous part being carefully extracted and thrown away.*

10.—CHIKAPPO-CHIKOMESUP.

(*Little carved birds*).

In the event of a village being attacked by an epidemic disease of any kind, but more certainly and particularly if the disease be of a severe and dangerous nature, the Ainu of the villages immediately surrounding the infected one will proceed to get sticks of elder or cladrastis, about four feet in length, and make them into a kind of charm or fetch. These sticks are named *chikappo-ckikomesup*, i.e. "little carved birds," by some; and *Rui-shitu inao*, i.e. "great" or "thick war-club *inao*" by others. As soon as made, which is done with scrupulous care, they are set up with grave reverence and due ceremony by the chiefs and elders of the people, and if possible and of course, with plenty of *saké* drinking, at the end of the village nearest the one attacked. After being properly established in their places they are devoutly worshipped and called upon to defend the people by keeping the malady from their midst. I need hardly remark that these fetiches are looked upon as most

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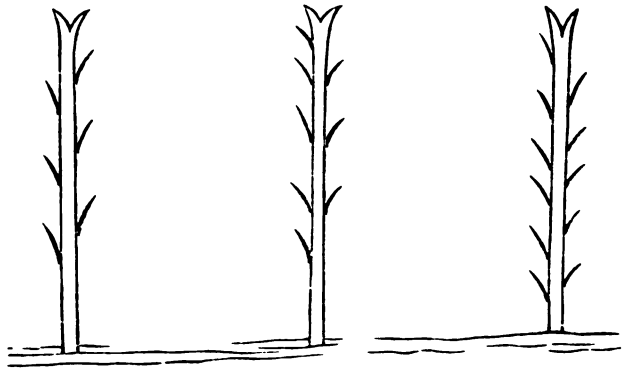
* A description of some Arrow-poison examined by Dr. S. Eldridge is to be found in Vol. IV. page 78 of the Transactions of this society.

powerful charms, and that the people have very great faith in them, for the Ainu is nothing if not sincere and devout in his belief and trustful in his worship. Indeed so highly do they think of and reverence these "little carved birds," and so great is their faith in them, that they have given them the special name of *Kotan kikkara inao*, i.e. "the *inao* who are the defenders of the village."

It will be seen by the accompanying illustrations that the sticks are shaved downwards, the shavings being left attached and standing upright, while a slit is made in the



Chikappo chikomesup.

top. The reason for this slit will be understood when it is known that the *inao* are intended to represent the horned or great owl. These birds, it is supposed, are able to prevent harm from coming to the individuals of any village where their images or fetiches are set up. Moreover, the living birds are also supposed to very considerately give warning by a hoot of any approaching evil.

The shavings left on the sides of the sticks are intended to represent feathers or wings (the latter being much more probable in this case than the former) and the split top the bird's mouth. I have a few times seen portions of food and

herbs placed in the mouth to render the fetich more potent and certain in its operations and more obnoxious to the disease. Not only so, but I have often seen small ones so extensively used as to be nailed on the window frames and door posts of nearly every Ainu hut in a village, the special purpose of which is acknowledged to be the keeping out of sickness. The smaller ones however are not worshipped, and the only difference I can discover between the *raison d'être* of these and that of the horse shoes one may sometimes see nailed to doors, gates and posts in country places in England, is that the former are intended to keep misfortune and ill-luck out and the latter to bring fortune and prosperity in.

The particular number of shavings to be left on the sticks is left to the religious taste and theological ideas of the individual. Some have six left on them, for six is generally supposed to be the sacred number, and are therefore call *iwan rapushbe inao*, i.e. "six winged *inao*;" others have seven and are called *arawan rapushbe inao*, i.e. "seven winged *inao*," for by some seven appears to be thought the sacred number and others again have as many as twelve, (which is the sacred number six doubled), left on them and are called *tup ikashima wan rapushbe inao*, i.e. "twelve winged *inao*."

There is one thing here which may be a little mystical and confusing to anyone not initiated into Ainu theological and mythological notions. I refer to the fact that the supposed wings of the owl are left standing up and therefore pointing forward rather than backward as one would naturally expect in the fetich of a bird. But to the Ainu it would be most unnatural to have the wings, under the present circumstances, the right way on. For the fetich is angry because death is abroad. The demon of disease is near at hand and there are mourners among people. Everything is the reverse of what it ought to be. Disease and death are not natural, but they are the spiteful works of malignant

demons. Thus, as when following a corpse to the grave the mourners wear their coats inside out and upside down, and as when they return from a funeral their clothes are hung out in the air, also turned inside out and upside down, so do the men make the wings of the owl fetich the reverse of their natural way of growing.

The elder tree itself, the proper name of which is *osh-para-ni*, i.e. "tree with a broad heart" (see appendix I), out of which these fetiches are made, is sometimes called *Kashkamui-yewen chikuni*, i.e. "the misfortune giving" or "unlucky tree." Why this is so no one now appears to know. Posts of this wood are in some places used to mark the graves of children, for the elder being brittle is thought to be a fitting symbol of a frail and snapped off, or shortened life. The stronger branches are used to carry the mat in which the dead bodies of children are borne to the grave. These are also left at the place of burial, and generally on the grave itself. The cladrastis appears to be used because it is believed to be of a poisonous nature and therefore obnoxious to the disease it is intended to drive away. In fact, should the disease approach too near it, it is thought by some that it would be poisoned to death.

The food and herbs I have seen in the mouths of the *Chikappo-chikomesup* consisted of, in one case, highly putrified fish mixed with brimstone, the odour of which was nearly enough to kill anyone, and in the other of *ikema*, i.e. Cynanchum Caudatum. The smell of these things is so powerful, and diseases of every kind have such a strong dislike to them, that they will not, unless the people of a village are especially great sinners or the demons of disease extraordinarily spiteful and wicked, bring their noses near them; nay, indeed, they will flee away post haste to a more pure and congenial atmosphere. The brimstone is thought to have the power of suffocating disease, and I suppose some of our own physicians think so also. I

find that the use of carbolic acid and lime in my own house as disinfectants has been looked upon in the very same light by the Ainu as the use among themselves of their own orthodox materials when taking their pathological and hygienic precautions. I have no doubt also that if I was to make a fetich like the Ainu and stick a piece of prime Gorgonzola or Gruyère cheese in its mouth, especially if the parent cheese (for cheeses do become parents sometimes) from which the piece was taken be a good one, the Ainu would consider it to be a fairly potent precaution and well able to slay a demon. Why should they not? The smell, which is certainly the chief thing, is there!

What are called by us the living germs and bacteria of disease are by the Ainu called demons. From this fact it might perhaps appear at first sight that there is verv little difference between them and us in our conceptions as to what disease really is. We speak of the living germs of disease awaiting favourable opportunities and conditions in which to attack persons, and the Ainu speak of the living demons of disease under the very same terms. Notwithstanding this, however, the difference between them and us is real and vital. With us indeed the germ is, as I suppose, the disease itself in embryo, but with the Ainu the demon is not the disease itself but the direct cause and parent thereof. The difference in thought therefore between us and them is as great as that between a cause and its effect. With the Ainu this living germ, cause, or demon, has an essential, spiritual and personal existence and is able to think, will and act, while with us the living germ is simply an adventitious, blind, irrational force whose life is more vegetable than animal and in no way spiritual. By mere casual expression the two may appear identical but in essence and thought they are the very antipodes of one another.

In passing I take the opportunity here offered of publicly making an apology and correction. I have often

get no other explanation, unless indeed it be the use of birds' skulls in divination as mentioned later under number seventeen.

I once had the misfortune to catch an owl in the daytime and so unwittingly went through the ordeal of having one of these birds before me. It looked at me with eyes nearly closed and at an Ainu by my side with them wide open. The word was whispered among the people *Nishpa eshpa*, i.e. "the master is ignored." I then and there went down in the Ainu estimation about 99 per cent. But the man who was stared at by the owl! He was lord of all he surveyed for a time; for had not the owl "searched him out" and shown him to be a good man and the best of the two? Surely so. Even this very day, while penning these words, my man-servant proudly informs me that owls always look at him with eyes wide open! He leaves me to draw the inference.

It is considered to be a very unfortunate thing for an owl to pass in front of or immediately over a person. Ill-fortune or danger is certain to be near at hand in such a case, and the only way to avoid the impending evil is to expectorate as much and as fast as possible for a time. By so doing the demon of evil forshadowed by the owl may it is thought, be thrown out of the mouth instead of being swallowed. But woe betide the man who should be unfortunate enough to see an owl or even night hawk cross the moon's face! In such a case the impending evil is very serious and great and the only way of avoiding it or its demon is to change one's name so that when he comes for a certain individual named so and so, and who saw the owl cross the moon, he may not be able to find him!

The terms *Kai-shitu*, i.e. "great war-club *inao*," and *kotan kikuru inao*, i.e. "the *inao* who is the defender of the village," by which these *Chikappe-chikomesup*, i.e. "little carved birds" are called, refer to the mode of action

in this great dualistic warfare. Undoubtedly war-clubs are not made to play with or simply to look at. They were used to kill with. Just so then the war-club is symbolical of killing by knocking on the head, and this is what the owl fetich is supposed to do to the demon of disease. He is stationary, and stands on the defensive. He does not strike unless the enemy approaches him or those he defends. The aggressor is the demon of disease in question. His motto appears to be "Live and let live," but "if you won't let live then look out for I am prepared for either."

It will have been noticed that I have several times spoken of the owl as a bird of ill-omen. At the same time I have shown how that he is used as a defence against evil. The two ideas do not appear to coincide, like very many other Ainu ideas, indeed. But to understand the Ainu it seems to me that one must look at everything the wrong side on and upside down. The owl is and is not a bird of ill-omen. It is not a bird of ill-omen in the sense of being the actual precursor or cause of evil, he only appears in order that he may hoot and otherwise let people know that evil is abroad and warn them to take proper precautions. He is not himself the evil but the spier out and notifier of evil; he is not the enemy but the friend of man. He is in fact sent by the gods in order to help men in their continual fight against disease and other calamities. How he does this has here been set forth.

11.—CHIUKOPOYE-RERA.

(Whirlwind.)

I was well aware that storms of wind are looked upon by the Ainu as expressions of demoniacal fury, but had no suspicion that those little and welcome whirl-winds one so often meets with at play among the trees of the forest in the summer months are supposed to each contain an

evil spirit, and which during hot weather one rather looks upon as angels for good. But such I find is the Ainu idea. Really, in the Ainu world, one finds spirits good or bad everywhere and they cannot be avoided. They are altogether ubiquitous. It is an article of faith among the Ainu that evil spirits of all kinds are to be avoided, and that in the whirl-wind among the rest. When one is seen to be approaching the best thing to do is to hide behind a tree or bush till it has safely passed by. And, while in hiding, one should expectorate profusely as in the case above spoken of.

12.—HUP.

(*Boils.*)

It is doubtless well to look on the bright side of things, and somewhat of a comfort to find that even the most vexatious complaints of the body often point in some inexplicable manner to a future good. On a certain occasion I was very much afflicted with boils and quite unable to get about. An Ainu friend hearing of my plight kindly came to see and sympathize with me. After making many very kind inquires, and just before leaving, he said :—"Oh, you need not trouble about your boils, for when persons have boils it is a sure sign that the coming year will be a good one for the garden crops; my master must therefore bear his trouble with joy and fortitude." I have now great pleasure in passing this consolation on to all friends suffering from boils. It is not known by the Ainu whether boils are produced by gods or demons; each man may settle this question for himself.

The next subject to which I would draw your attention is suggested by the word shotki chupu, i.e. "to fold the bed up," which word carries us directly to the matter of Parturition.

PARTURITION.

1.—PLACE OF DELIVERY.

Before a child is born the consideration of the exact spot in which delivery shall take place is a matter which very naturally occupies the mother's mind, for it must on no account take place on the framework which answers for the bed of the parents. Hence we find that some of the children are born in the hut, some in the porch or anti-chamber, and others again a little way off in the bush or forest. When it is decided that delivery shall take place in a hut, the bedstead is lengthened from the foot for the occasion by having a rough framework added to it. The child must be born upon this structure. When, however, it is to take place in the porch or forest no preparations are made beyond spreading a mat for the mother to sit and lie upon. The child is delivered while the mother is in a squatting position. There appears to be no superstition connected with this question of locality, but the place is chosen simply for convenience sake or out of caprice.

2.—TREATMENT AFTER DELIVERY.

(*a.*) *The Child.*

As soon as the child is born it is taken away by one or two of the midwives and in some cases washed in cold—but very much more often in lukewarm-water, after which it is laid in a cloth and tenderly wrapped up. Should, however, the child be still-born, one of the women goes and secretly buries it at once. If the child does not show

signs of life by squalling immediately after it has been brought into the world it is carefully placed in a wooden winnow and gently rolled from side to side till it does.

(*b.*) *The Mother.*

While some of the women present (no men are allowed about the place at such times) are thus busily engaged in looking after the child, others are attending to the mother. One woman makes it her business to place her hand over the mother's eyes to keep them closed, for unless very strong she is not allowed to see her child for an hour or two after it has been brought forth. She is urged to rest as quietly as possible, bother about nothing, and be at peace.

Another woman proceeds to give the mother a warm potion made by pouring boiling water on bark. The bark most universally used is the Alder (*Alnus japonica, Mig.*) and the decoction thus made is called *Ichuptasarep*, i.e. "womb soother." Some of the women, however, use for this purpose the bark of the Elder tree (*Sambucus racemosa, var, pubescens*) instead, and others both, though the former appears to be most highly thought of. And in some cases a decoction of Daphni-phylum is given (see appendix 2.)

Then again, another woman hastens to do all she can to ease the after pains. For this end she washes the abdomen with cold water, rubs the sides gently with the hand, and applies a large poultice made by steeping the bark of the elder tree in hot water. This, it is said, has the effect of easing the pain, reducing all swellings, and contracting the womb.

(*c*). After child-birth the mother is fed on thin gruel, made of millet or rice, for two days, and during that time is positively not allowed to take anything else whatever,

not even water. After the second day she may eat pretty well whatever is going at the time. For six days it is considered best for her to stay upon the bed or by the fire side; but on the seventh she must get up and go to fetch a little water, however little will do, from the river or spring, and bring it into the house and use it exclusively for cooking purposes. After this she must work as she is able, for in theory she is strong again.

8.—HARD LABOUR.

(*a*). Ainu women know of but one reason why labour should be hard in child-birth, and that is punishment for some misdemeanour, such as theft or deception. This idea is sometimes taken advantage of by suspicious women as a means by which to extract confessions. They state that in the event of confession all will go easily and well! But in some cases there is nothing to confess, and in others confession does not have the desired effect. Other means are therefore employed. One means adopted is what is called *aiai herasa*, i.e. "sending the baby down." This consists in gently stroking the sides and stomach of the mother downwards, at the same time slightly pressing the hand against the body. If this does not work satisfactorily three or four women dance the patient up and down on her feet! It is said by some Japanese that in many hard cases the women are beaten, and that this has the effect of causing them to produce the children. But the Ainu women flatly deny this, and I for one cannot believe it. I once saw a woman danced up and down, and another even walked about between two other women but I have never seen or heard of anything more cruelly severe exercised.

(*b*). In cases of hard labour, such as these caused, for example, by the "breech" and "shoulder presentation," the women use a kind of mucilaginous substance made by pouring boiling water on the inner bark of the *Hydrangea paniculata*. (See appendix 8). This is applied directly to the womb itself. In the former case it is said to dilate or enlarge the passage, and in the latter to cause the child to right itself. No men are ever present at a birth and no religious ceremonies are performed.

4.—THE HUSBAND AT PARTURITION TIME.

As soon as there are unmistable signs that a child is about to be born, the husband of the patient is called upon to leave the house and go and stay with some friend. When there he has to be very quiet as though forsooth he was ill, for six days. He must stay in the hut all the time and rest by the fire-side. This performance is called *Yainunuke*, and that means simply—"comforting" or "resting one's self quietly." The idea seems to be that life or "virtue" is going out of the man into his offspring. During these six days he must drink no wine nor make *inao* nor offer prayer. This is said to be out of special honour and reverence to the gods.

On the morning of the seventh day the husband is said to *shotki chupu*, i.e. "fold up his bed." On this day he returns to his own house, and he may now eat, drink, worship and be merry. Still for another six days he must abide at home by himself quietly. He must not *ikutasa*, i.e. "have his friends in for a drunken carouse" nor *hainare*, i.e. "go fishing or hunting." But when the six days are over he may do as he likes.

NOTE:—The following lecture bearing on this subject and other connected with it, may, it is thought be worth while preserving whole in a permanent form in the Transactions of this Society and is here presented as a note explanatory of much of the foregoing matter.

A LECTURE ON THE AINU.

BY THE REV. JOHN BATCHELOR.

DELIVERED (IN JAPANESE) IN THE SAPPORO TEMPERANCE CLUB: MAY 10TH, 1894.

INTRODUCTION.

In the individual life of the members of every tribe and race of men under the sun, there are three most serious and important events which beyond all others are of the utmost moment. They are important, indeed, not only because they affect the private individual in his own person, but also because they touch society at large, and because around them centre some mighty and far-reaching issue. The first and last of these events it is not in one's own power to help; but the second many can and do avoid; the first and second again are in the power of men, but the third beyond

I.—BIRTH.

(A CUSTOM CONNECTED WITH BIRTH ILLUSTRATIVE OF AINU IDEAS AS TO WHENCE HUMAN LIFE COMES).

As soon as there are unmistakable signs that a child is about to be born, the husband of the patient is called upon to leave the house and go to stay at some friend's. When there he has to be very quiet, as though forsooth he was ill, for six days. He must stay in the hut all the time and rest by the fire-side. This performance is called *yainunuke*, and that signifies simply, "comforting" or "blessing" or "resting one's self quietly."

On the morning of the seventh day he is said to *shotki chupu*, i.e. "fold up his bed." On this day he returns to his own hut. But even here he must abide quietly at home for another six days. For the first six days he must not drink wine, or worship the gods. This is said to be out of special reverence to the supreme powers. During the last six days he must not *ikutasa*, i.e. "have his friends in for a drunken carouse;" nor must he *hainare*, i.e. "go fishing or hunting," though he may eat, drink, worship, make *inao* and be merry quietly by himself as he pleases.

After the child has been born the mother is fed on thin gruel, made of millet, for two days, and during that time is positively allowed to take nothing else whatever, not even water. After the second day she may eat pretty well whatever is going at the time. For six days it is considered best for her to stay upon the bed or by the fireside; but on the seventh she must get up and go to fetch a little water, however little will do, from the river or spring, and bring it into the house and use it exclusively for cooking purposes. After this she must work as she is able, for in theory she is strong again.

This custom of drawing water on the seventh day, whatever its origin may have been, does not now appear

to have any special significance or purpose beyond that of showing to society in general that the mother is now safely and happily over her trouble, and has again resumed her household duties. However, it may in ancient time have found its origin in the idea of purification, and if so may be connected with religion like the purifications of the Jews, Indians, and Persians. Purification in a Biblical sense was an act through which an individual became fit to approach the Deity, or mix freely in the community in cases where a certain bodily or other disability had kept him or her out of the pale of the latter. Child-birth rendered a woman unclean, and she was not allowed to approach God in His temple nor take part in public religious exercises until she had been purified. It is just in this way that Ainu women are treated after they have had a baby. After parturition they may not properly mix in the village community until they have drawn water; and water was used in the ceremonies attached to certain kinds of purification by the Jews, Indians and Persians. As water is a cleaning element it may be regarded as a fitting symbol of purity.

So far as I can see, the only difficulty lying in the way of accepting this theory as to the origin of drawing water after child-birth, lies in the circumstance that it is used for cooking purposes and not for cleaning the body. But this need have no weight with us. The sign of purification (i.e. the water) is there. The water is drawn after the sixth day has passed (six is the religious or sacred number). It is not drawn with an ordinary tub or bucket, but with a fitting and clean lacquer-ware basin. Moreover, though the woman may not mix in the community before the water has been drawn, she may after. I must frankly warn you, however, that this is a mere theory of my own, and if you question the Ainu themselves you will find that beyond giving you the fact of drawing water they can do nothing else; they know nothing

of the origin or reason of the custom. The circumstances accompanying this custom—such as using not an ordinary but an extraordinary vessel with which to draw the water—its connection with the sacred number six, inasmuch as it takes place on the seventh day—and the woman being then considered well and free to mix in the community—are matters only to be obtained by careful observation and kindly questioning. And you will also find that many of the old customs are being pushed on one side now and Japanese instituted instead, so do not make the great mistake of studying the Ainu immediately on the frontiers and fancy you may get the true article there, if you desire to study these matters.

Now, the special fact connected with child-birth to which I wish to draw your attention is that which I mentioned just now; viz., that the father of the child must rest in a friend's hut and take great care of himself for six days. He must also abstain from strong drink and all religious exercises. But why, it may be asked does he abstain from all worship? The Ainu answer is, out of humbleness of heart and honour to the deities. Again it is asked, 'how can it be an honour to the gods to let them severely alone for six whole days?' To this question the Ainu finds no answer. As for myself, I can think of only one way by which such an act can be construed into humility and honour to the deities. That is, by the Ainu looking upon himself as impure in the eyes of his gods on these occasions, and so unfit to approach them. It must be taken into account that it is again for the sacred six days, for on the seventh he returns to his own home where he may pray and make his *inao*. I believe this may possibly be the true idea which originally caused this custom of abstaining from worship, though there is another reason to be found.

It would be very interesting to endeavour to trace both this custom of the father and that of the mother to

their true source, and so connect the people with some other races; but that is beyond the scope of this lecture and must be passed over.

No doubt the question as to why the father should rest for six days as though he was ill and suffering has arisen in your minds. If so, it is the very question I desired to be asked, for the idea underlying the fact and causing the custom to be practised is a curious one and partly shows what the Ainu think as to the origin of life in their off-spring. The people appear to imagine that the bodily life—or animal life—of their children is, in great measure, if not indeed exclusively, derived from their mother, while that of the spirit comes from their father. The bodily life is imparted by the mother gradually from the time of conception until birth take place; the spirit life comes by degrees from the father in some mysterious and secret manner during the six days immediately following birth and goes on growing and being augmented for another six days after he has returned to his own hut. At the end of the last six days the child may be looked upon as a unit in itself, but while the spirit is being derived from the father it is not yet one; therefore unless the father is very quiet and careful during those periods of time, the life of his offspring will take harm, and in injuring his child he will himself receive harm in return. By this idea then we account for the curious custom Ainu fathers have of resting twice six days at the birth of their children.

But, it may be inquired, what happens should the father be far away in the mountains? To this we can only reply that even in that case the birth is never put off! It takes place just the same. But how does the father's spirit get to the child, especially if he is far away! There is no difficulty even here, for every man is supposed to have his own private genius or guardian angel, called *Ituren-Kamui*, who attends to all such things

Nevertheless it is best for the father to be at hand if possible; and I have several times met men returning home from hunting or fishing in order to be in time.

From what has now been said we may see how very appropriate the old name for the Ainu was, for it very nicely coincided with these ideas. That name was *Aioina-rak-guru*, and that means, "Men having the essence of *Aioina*." It is indeed true that the Ainu have plenty of essence, for they can be smelled a long way off; but the essence here spoken of most likely refers to the derivation of the spirit or soul of the son from the father.

After having been among a number of Ainu in company with an American gentleman some years ago, my friend said to me: "The Ainu must have pretty big souls for they smell strong enough!" He was referring to that curious idea some have that the soul is just equivalent to the peculiar individual smell or scent of anything and is nothing else. I have heard of this idea here in Sapporo; whether anyone in this room holds it or not I cannot tell, but I hope not. Thus the peculiar smell of a bear is its soul, that of a dog its soul, that of a man his soul. According to these ideas I suppose the American skunk has the biggest soul of all. And if this be true your *Yamato damashi* is nothing more than the aggregated smell of the nation!

Thus from a curious custom prevailing at a birth I have now touched upon some Ainu ideas as to whence life comes. As to what the Ainu consider life to be in its nature and essence, and to whom or what it is to be ultimately referred, are points upon which I cannot speak this evening. I will therefore pass on to my second point, viz:—Customs prevailing at and after marriage which show the moral and social status of the people.

II.—MARRIAGE.

CUSTOMS PREVAILING AT AND AFTER MARRIAGE WHICH SHOW THE MORAL AND SOCIAL STATUS OF THE PEOPLE.

The Ainu consider marriage to be a social and family arrangement or contract which affects the parties immediately concerned more than anyone else. The young people need not marry unless they choose. They may have been betrothed in childhood by their parents, but they cannot be forced to marry each other. Both the young man and his *fiancée* have a final say in the matter. However, until the age of maturity the bond entered into by the parents is held sacred, and is only made void by the parties themselves should they desire to bring the contract to an end. This appears to us Western people as a most sensible plan, for it is a very serious thing to be joined to another for good or ill whether we like it or not. No right-minded young lady in Europe or America would be joined to a man unless she chose to do so, and in this the Ainu are like us. However, this is thin ice, and I will get off at once.

The marriage ceremony consists in nothing but a little feast of cakes or rice and wine, at which the mother and bride officiate. The bridegroom has a few heirlooms given to him should there be any, and the bride a few trinkets, as beads and ear-rings, and sometimes an old sword guard to wear as a charm. The wife never takes her husband's name, but retains her old one. When not called by her own maiden name, she is merely called so and so's wife; that is to say, so long as her husband is living. Should he die, she is always known by the name of her maidenhood, or called so and so's mother should she have a son or daughter. The social position therefore of the woman before marriage is looked upon as being equal to that of the man; but after marriage she becomes subservient to her husband and may neither take nor use his name.

The husband is, and rightly so we think, the head of the wife; but this principle is carried too far when the woman is not considered good enough to take her husband's name upon her lips. In this matter, therefore, we must regard the people as somewhat low in their social status.

Voluntary Service with a view to Marriage.

Speaking of the Kamtchatdales, Dobell wrote,* "Should a young man fall in love with a girl, and he is not rich enough to obtain her by any other means, he immediately enslaves himself to her father as a servant for three, four, five or ten years according to agreement, before he is permitted to marry her. When the term agreed on expires, he is allowed to live with the father-in-law as if he were his own son." This well known custom seems to be universal in the East and is, I believe, known to every Asiatic nation. I personally knew of a like case happening at a Japanese village called Ono near Hakodate.

The custom also prevailed in old times among the Ainu, and even at the present day some rare cases are heard of. There is, however, one great difference among the Ainu, for not only the young men but any girl also who should fall in love with a young man may enslave herself to his parents as a price for their son. The young men and the maidens of this race are sensible about this matter and are not in the least ashamed for it to be known when they are smitten with Cupid's arrows.

One great reason for marriage among the Ainu is the reproduction of children. It is a well known fact that among all Asiatic races there is always to be found a very strong desire to perpetuate the family name, and a great dread of its being allowed to become extinct. In many

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* See Dobell's Travels in Siberia, vol. 1. Page 52.

countries the lack of male issue was, prior to the introduction of Christianity, considered fully sufficient reason to justify a husband in divorcing his wife ; or even should there be female issue, men frequently added another wife to their families in the hopes of thereby obtaining a son. Concubinage may to a very great degree have arisen from this desire for male issue. What was at the foundation of this sentiment I do not here intend to enquire, excepting in so far as it is current among the Ainu.

Notwithstanding that the Ainu have no family names to perpetuate, yet it is very curious, but considering the conditions in which they live and the religious and superstitious notions prompting many of their actions, eminently natural, to find that they, both men and women alike, are most anxious to acquire children. The men wish for at least one boy and the women a girl or two. Lack of issue has been the cause of much cruelty on the part of the husband and of an infinite amount of trouble to the poor women. I heard of one man who had divorced at least six wives because they bore him no children, and he has had as many concubines in his time. He himself has at last adopted a son and his present wife two daughters.

I always find among this people that though a man's wives live in separate houses they are very seldom on speaking terms with one another, excepting to quarrel. The system does not work well among the Ainu, whatever it may do among the Mormonites. In prosecuting my work among this people I have sometimes had occasion to point out the immorality of this practice to them, and although they agree with what I say they generally wind up by informing me that it is an old Ainu custom. Of course nothing remains to be said after so strong a reason.

There are three principle reasons why the men so much desire a son. The first is that he may act as family

priest when the father dies. Secondly, that he may inherit, preserve, and hand down to posterity the principal heirlooms and family treasures; poor enough these seem to us truly, yet to them they are precious; and thirdly, that he may act as the head of the family and take the place of the father to the younger members thereof, should there be any. Not only so, but that he may keep the father in his old age.

I can assign but two reasons accounting for the fact that the women wish for girls. These are first, that they may have someone to assist in looking after the house, fetch water and wood, and work in the gardens. And secondly, that they may have someone to one to feed them in their old age. The principal reason for desiring male issue is that they may please their husbands and escape the disagreeable consequent on not having a son.

I have often heard travellers among the Ainu remark that many of the children are like Japanese boys and girls. This may be accounted for in two ways. In the first place there are numbers of half-breed children among them; and in the second place childless women, of whom I know many, very often adopt Japanese children. It may appear contrary to expectation that Ainu women should adopt Japanese children or that the Japanese should care to allow their babies to be adopted by them. Nevertheless, it is very often done. I know of four women who adopted children from the Japanese in the year 1893; I know of one who paid 50 *sen* for her baby two years of age. A very few days ago an Ainu woman informed me that she was going into the Japanese town to adopt a child, and in the evening she returned and told me that she would not take it because it had bad eyes and that she was going to inspect another she had heard of in a few days! Incredible though it may appear, yet the Ainu women find not the least difficult in getting, either by means of a few *sen* or as a free gift, Japanese children from their parents!

Divorce.

Among the Ainu release from the matrimonial bond was very easy of accomplishment and often executed on the slightest grounds imaginable. I am of course speaking of the remote ages. We are therefore not surprised to find that divorce was consequently of frequent occurrence among them. It seems indeed that the members of this race regarded the marriage rite as very little more than a conventional union binding for so long a time only as suited the mutual convenience of the spouses. And, it should be remarked, it was just as easy and considered just as proper for a woman to cast off her husband as for a man to divorce his wife.

Some of the grounds upon which a man would release himself from his wife were as follows :—Want of love towards her or of her towards him ; incompatability of temper ; general disrespect on the wife's part ; idleness and failure to keep the hut supplied with fuel and vegetable food ; unfaithfulness ; lack of male issue. A woman might dissolve her connection with her husband for the reason of adultery ; dislike to him ; idleness ; inability to keep the larder supplied with fish and animal food.

Divorce might take place by the simple consent of the parties, though it was very seldom that the husband would condescend to consult with his wife on the subject. When a man divorced his wife he merely made her a present and sent her back to her parents ; and when a woman wished to be free from her husband she simply walked off and left him to shift for himself. In cases which have actually occurred under my own eye the subject was made more of a family affair, and the presents were sent to the parents of the women who were divorced, and were not given to the women themselves. When a separation took place the children, if any, were divided, the father taking the sons and the mother the daughters. I have also heard of cases

where the father has in anger against his son-in-law sent and fetched his daughter away, thus divorcing his son-in-law and daughter!

From these facts—namely, the great ease with which divorce was accomplished, the women being looked upon as inferior to the men, and the recognition of concubinage as a lawful thing—we must place the Ainu race on quite a lower plane of moral and social status. It is for you to raise them.

III.—DEATH AND BURIAL.

Customs connected with Death and Burial, showing Ainu Ideas concerning Religion and whither the Spirit or Life goes after it leaves the Body.

When an Ainu dies, the body, be it that of a man, woman, or child, is dressed in its best clothes, all of which are first cut or torn a little, and laid out by the fire-side. Should the dead person be a man, his bow and arrows and quiver, his pipe and tobacco-box, a long and short knife, a sword, a cup and tray and moustache lifters, and also a bundle of clothes, are placed by his side. All of the clothes are more or less cut or torn even should they be new garments, and every one of the other things is broken, chipped, or bent. All are buried with the body.

Should the corpse be that of a woman, some needles and thread, some native and Japanese clothes of various colours and kinds, a set of weaving implements, spoons, ladles and cup, and her trinkets, such as beads and ear-rings, are placed by her side; also a bundle of clothes, also all cut or torn. Children also have a cup, a spoon, some clothes and trinkets placed by them. But the great point to be borne in mind is that all these things are buried with the corpse, and are always first cut or otherwise injured.

849. *Atriplex nummularia, Ldl.* Taiwan; Wilford. Pescadores; A. Hance.

850. *Atriplex arenaria, nutt.* Pescadores; Tashiro.

851. *Suaeda nudiflora, Moq.* Takow; Playfair, Henry 1,025.

852. *Basella rubra, L.* Takow; Playfair. S. Cape; Henry 846.

853. *Phytolacca acinosa, Roxb.* Kelung; Wilford.

854. *Polygonum barbatum, L.* Tamsui; Oldham.

855. *Polygonum fagopyrum, L.* Cultivated.

856. *Polygonum chinense, L.* Various collectors. Tamsui; Morse (Henry No. 1,452). Kagee, Bankinsing, S. Cape; Henry 299, 412, 628, 809.

857. *Polygonum hydropiper, L.* Bankinsing; Henry 88.

858. *Polygonum lanigerum, R. Br.* Oldham, Wilford. S. Cape; Henry 849, 588. Hemsley describes a variety, *cristatum*, collected by Oldham.

859. *Polygonum lapathifolium, L.* Oldham. S. Cape, Bankinsing, Takow; Henry 271, 849 A, 1,192.

860. *Polygonum multiflorum, Thunb.* Kelung; Oldham, Ford; Tamsui; Morse (Henry No. 1742). Ape's Hill, Bankinsing; Henry.

861. *Polygonum orientale, L.* Various collectors. Takow plain; Henry.

862. *Polygonum pedunculare, Wall.* Kelung; Oldham. Takow; Henry 2,027.

863. *Polygonum perfoliatum, L.* Tamsui; Oldham.

864. *Polygonum plebeium, R. Br.* Oldham. Takow, S. Cape; Henry 1,756.

865. *Polygonum Posumbu, Hamilt.* Oldham.

866. *Polygonum sagittatum, L.* Oldham.

867. *Polygonum senticosum, Franch. et Sav.* Oldham, Swinhoe. Bankinsing; Henry 457.

868. *Polygonum serrulatum, Lagasca.* Various collectors. Takow, S. Cape; Henry 1121, 1286.

of adults, however, are carried with any other wood that happens to be handy, but by no means must elder be used.

There are other customs connected with death and burial of which I might speak, but as those I have now mentioned bear directly upon the subject in hand, viz :—Ainu ideas concerning religion and whither the spirit or life goes after it leaves the body,—while the others only effect the matter indirectly, I will pass them over and confine myself to the task of showing the thoughts underlying those customs and prompting the people to perform them.

Now in the first place, I suppose the questions will be asked—Why do Ainus break and chip and bend the implements, and cut and tear the clothes which they bury with their dead? Or, why indeed should these things be buried with them at all? Then again it will be asked, why all this ceremony of breaking up millet cakes and knocking the bottoms out of pots and basins? These questions have been asked and variously answered. They have puzzled me for years and I have, I must confess, but just discovered their true meaning.

It is said by some persons that the people bury these things with their owners because their work is over and there will be no more use for them, and as a proof of this they mention the fact of their first being broken. I will dismiss this by merely informing you that it is not so according to Ainu ideas. This reason is really an imported one and is not native at all.

Again, if you ask the Ainu why they break up the implements and tear the clothes before they bury them, you will find that the general answer will be,—"to keep the Japanese from stealing them"! But this is certainly not true. We must look deeper than this for the true solution of the matter.

A third and truer and more general idea is that these things are buried with the corpse because the spirit is

supposed to require them in the next world. This, as is the case with other races, is the true Ainu reason for the custom. Extinction or absorption of the spirit forms no part of the Ainu idea of death. Each person will have, it is supposed, a distinct, definite, personal life in a body beyond the grave. And, there he will require his hunting and working and cooking utensils and paraphernalia as well as his clothes. He will have his hut, his wife, his dogs, in fact, everything as it is here, only much better.

But, it will be asked, if the clothes will be necessary for the body, why cut and tear them? If furniture and implements are required, why break them first? Or how, again, can these things get from the grave to the other world? Having been once placed in the grave, there they remain. It is just here that we begin to understand the Ainu idea of life. Life is spirit whether hidden, latent, and secret, or manifested and openly energetic. Every possible thing you can imagine as existing has its separate, individual spirit, and always will have. If we lose it in this it will be found in the next world. It can never be absolutely lost or extinguished. Thus, swords, bows, arrows, cups, moutache-lifters, pots, basins, pans, knives, spoons, needles, beads, earrings, cotton, thread, string, boots, coats, blankets, mats, every individual thing in truth is supposed to have its separate and distinct spirit and personality which can never be lost whatever happens. It will live in another world. A spoon will be a spoon, a sword a sword, a hat a hat, and a pair of shoes a pair of shoes in that world.

You will probably begin to see the real reason for breaking these things when the owners thereof die. Death itself is caused by some harm having been done to the body by the gods, demons or men. It is the body only which can be damaged, not the spirit. It is the body only which decays and dies, the spirit never. As therefore the living spirits of men will require all this furniture in the

next world, the various articles are each in their separate persons or bodies damaged; their spirits are thus set free and caused to go with their owners to serve them there. Their bodies are damaged, *i.e.* they are killed. Hence as the human body will, when in the home beyond the grave, need clothing to wear, a quantity of clothes is first killed by being cut, and then buried; as it will require food there millet cakes are first killed by being broken and then sent off on their journey; and so with the other things. Coats, I should have remarked, are cut from the neck down the back, for the back-bone is supposed to be the seat of life. These things are very curious, deep and mysterious, but they serve as very good eye-openers by which we may learn to see the inner workings of the heart of this peculiar people.

Now death is a thing which cannot take place in a hurry. That is to say, nothing is thoroughly dead till every particle of the body in which it lived is decomposed into its elements. Hence when a body is buried life or spirit still exists in the grave in some degree till all has been decomposed. We can therefore understand how it is the people believe that ghosts exist near graves and are afraid to go near them. But I cannot now speak of superstitions connected with ghost-life and the great fear of them the Ainu have.

When the body is in the grave the spirit is there also, in part at least, gradually freeing itself from its earthly tabernacle and must be carefully left alone. No one must intrude on its domain, for it requires room and perfect freedom. In this idea therefore must be sought the reason why the Ainu bury in separate places far away in the forests and not in cemeteries.

The Ainu have, I find, a very great dread of being buried in coffins; they therefore use nothing but mats for this purpose. The idea seems to be that a coffin is too small and would interfere with the withdrawal of the spirit

from the body and earth. I am told indeed that some of the Saghalien Ainu place their dead in coffins and either leave them above ground in the forests or bury in very shallow graves, leaving the tops of the coffins only exposed. But whether this is so or not I cannot say for certain. If coffins are used there they may have got the custom from the Russians. There is no such custom among the Ezo Ainu. In fact, the Ainu here have a very great dread of being shut up in a box, as they call it, and being so buried.

A few years ago a woman died in a certain village saying that she believed in Christianity and would like to be buried according to Christian rites. We were away from the village at the time but there were some Japanese Christians there who took upon themselves to make all the necessary arrangements. They told the husband and friends of the deceased that she ought to be placed in a coffin, as if forsooth that was a necessary part of Christian burial! This caused a great uproar, and the Ainu present refused to permit it. She was therefore rolled in a mat and buried as is customary among them.

I mentioned just now that water is carried to the grave at the time of burial, and that the people wash their hands with it. This custom may have originally had connection with the idea of purification I spoke of under the second heading. But as I can say nothing on this point positively, it shall be passed over.

Conclusion.

I have now touched briefly on the three questions proposed, viz :—Birth, marriage, and death. From a custom connected with birth we find that the Ainu fancy human life originates no farther back than the parents. The truth underlying this fact is that it is so mediately,

15.—MAT-AHUPKARA.

(*Taking a wife.*)

The Ainu I find marry their cousins very often, and in some cases their neices even, and the men marry a deceased brother's wife and become fathers to the children. But there is a more remote relationship where union may not take place; it is that with a sister-in-law's sister or brother's wife's sister. Two sisters or two brothers must not in fact marry into the same family. A few years ago one man asked me to provide a husband for his daughter and another a wife for his son. These were truly formidable requests to make, and I felt it to be a very delicate matter to take in hand. As a rule I will never have anything to do with such important family arrangements, for I consider it dangerous to meddle with them. However, as all the parties immediately concerned had with the exception of one, lately become Christians, I brought myself to stretch a point and promised to do the best I could for them. I therefore paid the aforesaid lady a visit and asked her about her love affairs. She told me that she would like to have the very young man I had to dispose of for a husband! Thereupon I called upon my intended bridegroom and inquired into his matrimonial wishes. He also, strange as it may appear, wanted this same young lady. I then had a suspicion that the parents of this couple had been in collusion, particularly as they were near relatives, and that under such favourable circumstances match-making for others was quite an easy matter after all. But alas, I was doomed to experience an early disappointment. On telling the respective fathers of my happy arrangement and asking for their approval of and final consent to the little scheme I was quietly informed that the choice was most unfortunate. The girl was the sister of the young man's brother's wife, and according to Ainu marriage customs,

handed down from time immemorial, two brothers may not marry two sisters. Upon being informed of this fact I then and there washed my hands of the whole matter. The people say that it is unlucky to do so, and displeasing to the gods, for one of the two sisters will probably be punished and die within a year after marriage should they marry two brothers; or, if indeed they do not die there will be no issue. I have been asked to make such arrangements in two other cases, but I have steadfastly determined to have nothing to do with it but let them shift for themselves.

16.—IMU, *n.* and *v.i.*

(*A kind of hysteria*; *to be attacked with hysteria.*)

There is a very remarkable kind of hysteria prevalent among the Ainu which they call *imu*, and which seems to attack the women especially, though not exclusively. The complaint appears to be closely connected with snakes and vipers in some mysterious manner. I have found that women who have been bitten by these reptiles are, without a single exception, subject to attacks of this disease. Penri, the only man I know to have been bitten by a viper, is also sometimes attacked. Neither he nor any other person subject to these fits can bear the sight of a snake or viper or endure the mention of the name. Moreover, I once sent a man, who was not subject to these fits, off into this kind of hysteria by killing a large snake and taking a rat out of its stomach, and many a time have I quite unintentionally sent women into hysteria by telling them of the part the serpent is said to have played at the fall of man. I once saw a young man throw three women into one of these fits by placing a handful of *equisetum*, or

scouring rushes in their way. The Ainu call this kind of rush *shipship*, and this it will be observed is simply an onomatopœa for that kind of sissing noise the rushes make when being rubbed together. The reason they cause hysteria is supposed to be because they remind the people either of the sissing or hissing noise snakes make at the time of attack, or of the rustle they make among the grass and leaves when gliding away.

The symptoms are curious though not the same in every person. In every severe case however that has come under my notice I have observed that the eyes of the patient open very wide, stare fixedly, and glitter. Such persons fill one with pity, for the whole demeanour is that of abject fear. As a rule also patients will repeat rapidly the last words one speaks when addressing them, and when looking at you will poise the head, throw back the shoulders and incline the elbows slightly forward. Some will do exactly the opposite they are told. Should such have a knife and a person tells them to throw it away they will in all probability cut themselves with it. I once saw a snake in the way of a woman who had a large garden mattock in her hands. The sight of the reptile sent her into hysterics. A young man near at hand told her to throw the mattock at the snake, whereupon she immediately threw it at him and nearly hit him on the head. Had the young man not known what to expect from her and been on his guard I believe he would have been seriously wounded. On no occasion do persons attacked by this disease laugh or cry during the fit.

But not only does it appear that all women who have been bitten by snakes or vipers have these fits, but it seems to be hereditary also. The girls born to a woman after she has been bitten are said to be certain of attacks. But what truth there is in this I do not know. I am certain, however, that the complaint is contagious, for girls I knew ten or fifteen years ago and who were not subject to these

fits then, are now wives and mothers and can *imu* as much as anyone at the slightest provocation though they have not been bitten by snakes.

As to the cause of this complaint the Ainu know of none but demons; they look upon it merely as a mild kind of quite natural temporary possession which, as it cannot be cured must be made the best of and endured.

I have communicated the facts and shown some of the patients to a Japanese doctor in Sapporo. He says that he cannot account for it and calls the complaint simply a kind of hysteria.

17.—ISHIRISHINA.

(*To bewitch*).

The Ainu being such a highly superstitious race as they have been proved to be,* and such strong believers in the existence of very powerful spiritual beings both of a good and evil disposition which are constantly making themselves felt among us and upon us through innumerable agencies, and seeing, moreover, that this people is unshaken in its belief that there is a great dualistic warfare ever raging in the world and that the one object for which this battle is carried on is the good or ill, weal or woe of mankind, we are not at all surprised to find that they also believe in human witchcraft and stand in great dread of the witch. A curious case of supposed witchcraft has just come under my notice and the person thought to be bewitched is at the present moment (Feb. 17th 1896), under my roof at Sapporo. He is a man aged 29 and has for a long time been suffering from a disease which has developed into *enteritis acuta*. Last autumn a medicine-

* See particularly Nos. 1, 7, 10 and 15 of the present paper.

man came to his house and informed him that he was bewitched by his elder brother's wife, and offered to cure him of the malady induced by the witch. But, in order that the whole case may be placed before you I here give *in toto* what I wrote down from the man's lips when he told me of the matter, leaving explanations for the end.

The Ainu's account.

Ku tashum wa ku hotke wa ku an, awa, orota Nupki-pet un tusu-guru ek wa ku kot tashum aisamka kuni ne ari iki koro an. Koroka, kuani anak ne ku umbipka wa moshima no ku an. Awa, orowa ku mipihi hasami ani ayaspa wa an; koroka, hei-kachi hene iki ruwe ne kuni ku ramu gusu, moshima no ku an. Awa, tusu-guru ene itak-hi :—"Nep gusu e mipihi ayaspa hike moshima no an ya"? sekoro itak. "Nep gusu ne ya"? ari ku itak. Awa, ene itak-hi :—Kugoro "yupo machihi amip yaspa ruwe ne," sekoro itak. "Tambe anak ne shi no wen kamui turen wa gusu iki-hi ne," sekoro itak. Koroka, ku umbipka gusu, moshima ne ku an. Awa, ku goro michi otta oman wa nei no ye nisa. Orota kugoro michi ene itak-hi :—"Son no e tusu wa e eramu ambe ne yakun, nei shiwentop turen

As I was lying ill a medicine-man came to me to perform ceremonies in order to do away with my complaint. But as I did not believe in him I left him to himself. Now, my clothes had been cut with a pair of scissors; but, supposing it to have been done by a lad I thought no more of it. Then the medicine-man said:—"Why do you let this matter of cut clothes abide"? I replied, "Ah, why is it"? He then told me that "the wife of my elder brother had cut the clothes." "This," he said, "has happened through the influence of the very evil god (devil)." But as I did not believe him, I let the matter alone. Upon this he went to my father and said the same to him. My father replied. "If by your divination you surely know this, it will be well for you to

wen kamui obosore kuni ne, Kamui otta ye, yakun, pirika sekoro itak. Tambe gusu, nei tusu-guru Kamui otta inonno-itak; awa, nei shiwentep shikashke wa Nikap kotan ta koro yupo tak gusu oman wa tura wa ek hine, nei okkaiyo ene itak-hi:—"Son no shiwentep amip yaspa ruwe he an, tusu-guru otta ye wa inu," sekoro itak. Kuani anak ne ku umbipka gusu ku uni ta ku hotke wa ku an; awa, orota nei shiwentep yupihi en hotuyekara wa ku oman; awa, nei guru ne yakka ene itakshi: — "Eani moshima shiwentep e eramasui wa gusu shomo e mipihi ayaspa ruwe he an?" sekoro itak. Shi no ku irushka: "Kuani anak ne tashum patek ku ki wa ku hotke wa ku an, awa, nep shiwentep ku eramasu hawe ne ya?" ari ku itak. "Orowa, kuani anak ne pon heikachi hene iki ruwe ne kuni ku ramu gusu, moshima no ku an, awa, tan tusu-guru shiwentep iki ruwe ne sekoro itak; koroka, ku umbipka gusu moshima no ku an, awa, orota

ask God to drive out the devil which acted through the woman." Therefore the medicine-man prayed to God; nevertheless, the woman, denying the matter went to the village of Nikap and fetched her husband; That young man said:—"Ask the medicine man whether the woman really cut the clothes." But as I did not believe she did it I remained at home in bed. After this the elder brother of the woman called me to him, and he also said to me:—"Have your clothes not been cut because you are in love with some other woman"? I was very angry at this; and said, "as for me, I am ill all the time and lying down, with what woman should I fall in love?" and "as I thought it had been done by a little lad I took no notice of it, but this medicine man says that the woman did it; however, as I disbelieved him I am allowing the matter to rest; but you have come to me and speak in this manner. As I do not believe it,

echi araki wa ene echi itak-hi an. Kuani anak ne ku umbipka gusu, moshima no ku an."

I prefer to let the matter alone."

Orowa, nei shiwentep yupihi tura no nei tusu-guru kosakayokara. Awa, nei tusu-guru irushka wa ene itak-hi :—" Son no eani e shikashke hawe he an? Kuani anak ne, Kamui en turen gusu wen-buri e koro katu obitta ku eraman; awa, son no e irara gusu he e hawe an, sekoro itak. Orowa, son no e irara yakun, teeda anak ne wen-buri koro guru ene apakashnu-hi ne gusu, nei no echi pakashnu na." Sekoro itak koro, hopuni wa "shiwentep tekehe abe ku omare kusu ne," sekoro itak. Orota, kuani anak ne shiwentep ishitomare hawe ne kuni ku ramu gusu, moshima no ku an. Awa, son no poka, shiwentep tekehe abe omare nisa ruwe ne. Orota kuani ene ku itak-hi :—" Shi no wen shiriki ne na; iteki nei no iki yan," sekoro ku itak. Orowa, shinire ruwe ne; ainu obitta shini nisa ruwe ne.

After this the woman and her elder brother upbraided the medicine-man, whereupon he got angry and said:—" Do you indeed deny it? As for me, by the inspiration of God I know the whole of your evil deeds; and, are you in truth so utterly depraved that you spoke so? Now as you behave in such a depraved manner I will punish you in the same way as was done in such cases in ancient time." So saying he got up and said "I will put fire into the woman's hand." Upon this, thinking that he said it to frighten her, I remained quiet. But he really did place fire in her hand. I then said to them, "Such a process is exceedingly bad, do not do it." And I made them stop; all the people stopped.

Orowa, nei tusu-guru ene itak-hi :—" Son no shiwen-

Then the medicine man said, "If the woman's de-

tep shikashke, shiwentep amip yaspa shimoki a yakun, tekehe shomo uhui nangoro gusu, ainu obitta shiruwande yan. Orowa, amip yaspa ishirishina wenburi koro ayakun, tekehe uhui kem ki araka hem ki nangoro gusu, Ainu obitta shiruwande yan," sekoro itak.

nial is true and she did not cut the clothes, her hand for that reason will not be burnt, let all the people watch. But if she did cut the clothes and has wickedly bewitched the man, the hand will for that reason both burn and she suffer pain, let all the people watch."

Orowa, kuani anak ne tusu-guru shi no wen-buri koro shiri ne kuni ku ramu koro, ku uni ta ku hoshipi wa ku an. Awa, nei a shiwentep tekehe uhui wa araka ruwe ne. Awa, nei tusu-guru ene itak-hi :— "Ingara yan, ene ani ne ; wen-buri koro yakun ene nehi ne na," sekoro itak ruwe ne. Koroka, kuani anak ne shi no wen-buri ne kuni ku ramu gusu moshima no ku an. Awa, nei shiwentep yupihi tun-pish an ruwe ne ; awa, shine yupi shi no irushka hawe ene ani :—

Now, as I thought that the medicine man was acting in a very wicked way, I returned to my home. Then that woman's hand was burnt and she suffered pain. Upon this the medicine man said :—"See here so it is ; those who have done evil are effected so." But as for me, considering the action to be very bad, I left them to themselves. Now, the woman had two elder brothers ; and one of them being very angry spake thus :—

"Nep gusu en sempirigeta echi en nure shomoki no shiwentep tekehe echi uhuika ya ?" sekoro itak. Shi no irushka. Orota ene ku itak-hi :—"Ku keutum

"Why have you secretly and without letting me know burnt the woman's hand." He was very angry. I said to him :—"It was not my wish but that of the medi-

shomo ne, tusu-guru keutum ne; kuani anak ne shi no tusu-guru wen buri koro shiri ne kuni ku ramu ruwe ne," sekoro ku itak. Koroka nei guru shi no irushka wa ene itak-hi: — "Nep gusu shomo echi eu nure yakun, echi obitta echi keutem ne nangoro," sekoro itak. Orowa, Yakusho nure nisa ruwe no. Orowa, Yakusho orowa no kambi ek nisa. Tusu-guru hemhem, kuani hemhem, kugoro michi hemhem shotuyekara kambi ek nisa ruwe ne. Orowa, tusu-guru tura no ku oman ruwe ne. Yakusho otta ahup ash. Awa, "nep gusu shiwentep tekehe uhuika ya" sekoro tono itak. Orota ene ku itak-hi:— "Kuani anak ne pon heikachi hene amip yaspa ruwe ne kuni ku ramu, awa, toan tusu-guru shiwentep ne sekoro itak koro tekehe abe omare nisa. Shi no wen shiri ne kuni ku ramu gusu iteki nei no iki yan sekoro ku itak ruwe ne, sekoro tono otta an korachi, shunge sak no ku ye nisa ruwe ne. Orowa, tono ene itak-hi:— "Nep gusu tan tusu-guru cine-man; as for me I considered him to be acting very wickedly indeed." But, he, being exceedingly angry, said:—"If it be asked why you did not let me know, it was because you all took part in it." He then reported the matter to the Japanese Authorities. After this a summons came from the Government offices for the medicine-man, myself, and my father to appear in court. I went with the medicine man, and we entered the court together. After this the official said to me:—"Why have you burnt the woman's hand?" I replied saying:—"I thought that a little boy had cut my clothes, but that medicine-man there, saying that the woman cut them, placed some fire in her hand. Thinking that it was bad to do so I told him to desist." Indeed, I told him truly just as things happened. The official then said:—"Why did you—this medicine-man—burn the woman's hand"? The medicine-man said:—"As for me it was because I was

shiwentep tekehe e uhuika ya?" sekoro itak. Orowa tusu-guru ene itak-hi:—"Kuani anak ne Kamui en turen gusu, Kamui orowa no wen-buri nukan nisa. Tan shiwentep anak ne son no wen-buri koro ishirishina hem ki wa gusu, koro wen-buri obosore kusu ne; awa, koro yupo tura no ek wa ikosakayokara shikashke gusu wen no iye nisa wa gusu, Kamui irushka gusu, shiwentep apakashnu nisa ruwe ne," sekoro itak. Orota tono ene itak-hi:—"Shi no wen-buri ne, shiwentep yupihi ne yakka shi no wen, nep gusu e utari-hi tekehe auhuika hike moshima no e an ya?" sekoro itak. Shi no nei guru aapapu ruwe ne. Orowa, "tusu-guru anak ne nep Kamui turen wa tusu ya"? sekoro itak. Awa, upshoro wa chironnup sapa shinep, orowa chikap sapa shinep sange ruwe ne. Awa, tono utara shi no mina. "Nep kamui ta okai ya? Ichakkere wen kamui ne gusu shitofu oshiketa omare wa uhuika kusu ne, sekoro tono utara itak. Awa, shi no tusu-guru ekimatek ruwe ne.

inspired by God, and because God had shown me her evil deeds. With reference to this woman it was because she acted so wickedly as to bewitch one, and because I was going to drive out the evil; but because she came with her elder brother and upbraided me, and because denying the fact she spoke against me, God was angry and punished her." The official said to them: "This is a wicked thing. Both the woman and her brother are very bad, why did your relations leave you alone to have your hand burnt." The man then begged for pardon. The official then said:—"Medicine-man, what gods inspired you to prophecy"? Thereupon he took out from his bosom the skulls of a fox and a bird. The officials laughed very heartily at this, and said:—"What gods are these? As they are filthy devils, we will burn them in the stove." The medicine-man was very much frightened at this.

This is all there is in the case that I consider worth recording. That medicine-man was placed in prison for one night, and to his great joy and comfort allowed to take his fox and bird's skulls with him when he was released the next day. This is probably the very last case of bewitching and divination we shall ever hear of as taking place among this fast disappearing people, and I consider myself fortunate to have had this one brought before me so fully. The man supposed to be bewitched is a Christian of two years standing, this will account for his scepticism of the powers of the witch or the medicine-man.

There are several things in this account well worth considering and the first to which I would draw your attention is what the Ainu consider to be the nature of witchcraft.

1.—THE NATURE OF WITCHCRAFT.

The word *Ishirishina*, which I have translated by the verb "to bewitch" really means in essence "to bind up fast," or "to tie up tightly." And thus with reference to the present psychological subject it comes to mean a binding up of the life, spirit or soul of a person. If it be asked with *what* the life, spirit, or soul be bound the reply is, with *uoitakushi*, i. e. "a cursing," for this word is sometimes used as a synonym for "to bewitch." And if again it be asked by what process of words bewitching is accomplished the reply is, by *Pon itak-ki*, i. e. "doing the little talk," which also means "to mesmerize." Again, should one ask what is the result of being bewitched the reply is in the present case, it is supposed to be a lingering illness ending in death. If it be asked how are the effects of the curse to be counteracted the reply is, by the exorcism of the medicine-man. And if, lastly, one asks how

the witch may be found out and made to confess the answer is, call in the medicine-man to find out and apply the ordeal of fire.*

2.—THE USE OF THE FOX AND BIRD'S SKULLS.

In the above account we were told that the Ainu, when asked by the Japanese officials as to what gods inspired him to know the culprit, he took from his bosom the skulls of a fox and bird. He had used these for divination, that was the part they played in the matter, I find among my papers a note on this very subject which I take this opportunity or bringing into daylight. It is as follows:—

On some occasions, when ordeal is not resorted to, a kind of divination is performed; but this is indulged in with the special purpose of finding out a culprit by the finger of the gods and not through the confession of the supposed wicked doer himself. The following incident, which came under my direct observation will well serve to illustrate my meaning.

In one of the Ainu villages in which I have spent many months one of the men, with whom I am well acquainted, was one day very angry at having lost a paper dollar. He had a strong suspicion that a particular young woman, his daughter in fact, who was married and lived next door, had stolen the money. He accordingly accused her of the deed. But as she refused to confess, and stoutly and persistently denied the charge, her father proceeded to perform what the Ainu call by the various names of, *Niwok-ki marapto*, "the ceremony of discovery"; *Shitumbe marapto*, "the ceremony of the fox"; or *Kema*

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* For ordeals see my book "The Ainu of Japan," page 135.

koshne guru marapto, "the ceremony of the light-footed person," the fox being so called on account of the rapidity with which it can get out of one's way.

This "ceremony of the fox" is a sort of divination by means of which the guilt or innocence of an accused person is supposed to be established, and is very closely allied to trial by ordeal. In the present case, however, though the person was brought in guilty, and implicit faith was placed in the decision, there appears to have been a mistake, for shortly afterwards the dollar was found; but it was quite against the father's dignity to tell his daughter so. I verily believe that he was angry to find out that his divination had played him false.

Every married Ainu keeps one fox's skull, carefully decorated with shavings, stowed away among his treasures in the eastern or sacred end of his hut. With this he divines, should he have lost anything or should something have gone wrong in any other way with him. In such a case he takes the skull from its corner and, after having prayed over it and told it all his troubles, asks it to make known to him the cause. Should the spirit of the skull be favourable it will show him the whole matter in a dream.

The ceremony concerning which I am now speaking was conducted as follows:—The accused person was brought into the hut of her father and made to sit in front of him. He then produced his fox's skull, prayed before it, told it of his loss and asked it to favour him by answering truly. He next separated the lower jaw from the rest of the skull. The top part of the skull, which is called *sapa num*, was reverently put on one side, and the jaw placed upon his head, teeth upwards. He then gently lent forward so as to allow the jaw to gradually slip to the floor. As it fell with the teeth to the ground his daughter was thereby proved guilty; but should it have fallen with the teeth upwards she

would have been declared innocent. The person proved guilty was called *Ko-niwok guru*, "the person pointed out" or "discovered."

Should it have happened, however, that the loser of the money had no suspicion as to the thief, he would have tied a long piece of string to the skull, and, having gathered up the string in a bunch in his hand, would have caused an assembly of likely people each to take one piece of the string and all pull together. He who took the piece immediately attached to the skull would have been the person pointed out" as the culprit. It is needless to add that the Ainus have implicit confidence in this curious ceremony, though it does play them false sometimes. I should also remark that many Ainu men, when going on a long journey, reverently carry a fox's skull and a bird's head among their luggage; with these they divine, and determine which way to take or which of two things should be done next.

3.—EXTERNAL METHODS OF BEWITCHING.

In the case before us the clothes of the person supposed to be bewitched were found to have been cut with a pair of scissors. That is to say, a number of little holes were cut out of the garments. In the case of exorcism* to which I directed your attention above we found that the garments were cut with a sickle in long slits; these we see were cut with scissors and in little holes. The former was probably to kill an evil spirit outright for a good purpose, the present to kill a man slowly out of spite or jealousy. There is some underlying mystery about this cutting which the Ainu cannot explain; the only reason they can give for it is that it is an old way of their forefathers, they therefore do it also.

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* See No. 1 of the present paper.

The only other way of bewitching a person that I am certain of is by what the Ainu call *imosh*. This consists in making an image of mugwort (*noya*) to represent the victim. As soon as made it is cursed under the name of the victim, taken to his house and buried quite near it. The result is supposed to be misfortune, illness and death. This supposed likeness of the victim is called *imosh*, and is said to be the *noka*, i.e. "image" of the person bewitched.

Appendix 1.

The elder-tree.

OSHPARA-NI; ONNE CHIKUNI; SOKO-NI.

Sambucus racemosa var. pubescens.

(ヨブノキ. ニハトヨ.)

In the Horobetsu district the bark of this tree is used in decoction and given to women immediately after child-birth. It is said to be good for the after-pains. One dose only, however, is given. The Alder (*alnus japonica, miq.*) is also used for the same purpose and prepared in the same manner by the women of some districts.* I find that some women of the Horobetsu district give a decoction of alder first and afterwards a dose of elder; each woman making and administering the medicine as she thinks best. The elder is also used as a charm against contagious disease. After childbirth a poultice of the bark of either of these trees is made and placed on the stomach to promote contraction of the womb.

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* See Trans: of the Asiatic Society of Japan. Vol. XXI, page 210, No. 32.—V. Nitat-kene.

APPENDIX 2.

RIYAHAM-USHI.

Daphni-phyllum humile, Maxim.

Yezo-yuzuriha. (ヱゾユヅリハ.)

The leaves of this plant are sometimes dried and used as a medicine. They are cut up fine and a decoction made by pouring hot water on them. This taken three times daily for three or four days is said to cure pains in the loins and pelvis.* It is also given by some women at time of childbirth.

APPENDIX 3.

RASUPA-NI.

Hydrangea paniculata.

Sabita. Nori-no-ki. (サビタ. ノリノキ.)

The inner bark of this shrub is used as medicine by some Ainu, and also as a wash for clearing the head of scurf. After the outer bark has been taken off, boiling water is poured on the yellow portions left, making, it is said, a kind of thick mucilage. The head is washed with this and warm water. It is said to be very effectual in taking away scurf and scabs from under the hair.

In cases of hard labour in childbirth, as for example these caused by the "Breech" and "shoulder" presentation, the women apply this this mucilaginous substance to the womb. In the former case it is said to dilate or enlarge the passage, and in the latter to cause the child to right itself.

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* See Trans: of the Asiatic Society of Japan. Vol. XXI, page 228, No. 102.

A REVIEW OF THE HISTORY OF FORMOSA, AND A SKETCH OF THE LIFE OF KOXINGA, THE FIRST KING OF FORMOSA.

By Jas. W. Davidson.

[*Read May 28th, 1896.*]

During the reign of the Yuan dynasty, A.D. 1430, Wan-san-ho, an officer of the Chinese court, returned to his home from an adventurous voyage and informed his countrymen that he had been driven by a storm upon an island lying to the east and south of China, and that through the kindness of the natives his ship was repaired so that he might depart. A century later, a blood-thirsty pirate who had been driven from the Pescadores by Chinese war-ships took refuge on this same land, and not having been able to obtain revenge upon his Chinese enemies, he sought vent for his anger by slaughtering all the natives he could lay hands on, and then, smearing his ship with their blood, sailed away. In later years many Chinese pirates followed, finding that the new land offered them a safe retreat. It was from their descriptions that the existence of the island became generally known in China, and was at that time given the name Taiwan (Terrace Bay), which it has borne to the present day.

During the fifteenth and sixteenth centuries, the island was also visited by piratical parties of Japanese who gave to it the name of Takasagojima.

Near the close of the sixteenth century, the Portuguese, who were the first Europeans known to visit it, settled in the vicinity of the present village of Kelung, and gave to the island the name of "Formosa," signifying "Beautiful."

Formosa with its area of 14,982 square miles is about half the size of Ireland, or a trifle larger than the American states of Vermont and Connecticut taken together. Measured from the northern to the southern extremity, the island is 245 miles in length, and its greatest width is 76 miles. Through nearly its entire length, the island is intersected by a range of lofty mountains, while parallel ranges, receding in height as they lie towards the west coast, give to the traveller who approaches the west side of the island on a bright day, a beautiful view of four, and, in some points, five or six separate lines of waving colour, distinct and yet harmonious, rising higher and higher until the main ridge with its great elevations, capped by Mounts Morrison and Sylvia with their respective heights of twelve and thirteen thousand feet, finds an ending in a background still one shade lighter, the encircling sky.

This we owe, so the Chinese geographers inform us, to the dragons from the Woo-hoo-mun (five tiger gate), which was the entrance to Foo-chow, who having glided unseen through the depths of the ocean, arrived under the island of Formosa, and made their ascent by throwing up the bluff at Kelung Head, and then, writhing their way through the island with violent contortions, heaved up the regular series of hills and mountains.

The mountainous district is almost wholly confined to the eastern half, and continues to the eastern coast where cliffs with an estimated height of six thousand feet present a perpendicular face to the sea. These are the highest cliffs known, I believe, in the world. In the midst of these rugged scenes, we find that the descendants of the oldest

of Formosa's known inhabitants, the savage aborigines, have their homes. In the western half, the slope, intersected by numerous valleys, extends towards the sea, to be finally lost in the large undulating plain, over which the Dutch, the Chinese, and now the Japanese flags have successively floated. It is of this part, with the addition of good portions of the north and south, that I now speak.

The eastern districts, which with one exception have not yet been occupied by exploring parties, will soon cease to be a land of mystery, for the Japanese engineering parties are already planning extensive work there, and the story-tellers will be obliged to place the retreats of their favorite dragons, their streams running over beds of gold, their tribes of pigmies and of black giants, in other localities, if a believing audience is desired; and I am even afraid that some of the historical tales of the east coast, we have so much respected, will be found to contain much that is fiction.

So far as reliable data are concerned, the history of Formosa can only be traced back to the period when the island was occupied by the Dutch in 1624. Previous to that time neither the Chinese nor the Portuguese had made any organized attempt to secure the island for their respective countries, and it remained for the Japanese to take the initiative in that direction. It was perhaps due to the internal warfare that bold Japanese adventurers attempted to enlarge their domain by reaching out to the islands of the south. Many expeditions were engaged in the movement and their journeys carried them as far to the south-west as Formosa. The most formidable of these rovers was a band of men known as Bahan (God of War), pirates with the warlike retainers of the *Daimiōs* Murakami and Kōno as leaders. These adventurers were active in the north of the island as well as in the south-west. That many were something more than mere rovers and engaged themselves in establishing settlements, there is

historical evidence to shew, and the name of one of the leaders, Mototaka, remains to this day as the name of the north-east port, Kelung, the latter being but the Chinese pronunciation of the same.

It was the rivalry between the trading nations that led the Dutch East India Company to eventually settle in Formosa. Previously they had made an attack on the Portuguese at Macao and had been repulsed with great loss. On their taking possession of the Pescadores, the Chinese officials complained and informed the Dutch that so long as they retained possession of those islands, trade would not be permitted. Formosa, however, they could occupy without reprehension, and, if they wished, fortify to protect themselves against other enemies. This the Dutch agreed to, and, after destroying the fort which they had erected in the Pescadores, removed their factory to Formosa in 1624.

The landing on the island was made on the south-west side (Anping), from a narrow harbour reported as having thirteen feet of water. Their first attention was given to the fortifying of their position and three forts were built, the last two, Zelandia and Proviutia, not being completed until some six years later.

The Chinese and Japanese were already settled in the island to the number of several thousands, but no opposition was made to the occupation by the Dutch during the days of their arrival; however, upon the attempt being made to lay a duty upon two staple articles, rice and sugar, the Japanese, who were the most powerful race of colonists and seem to have carried on a most extensive and lucrative trade, refused to submit to these exactions. This gave rise to bitter hatred on both sides and the matter was referred to Japan and placed before the court of Yedo. The main object of the Dutch was of course trade and as the commerce of Japan was an important factor in their prosperity, they were loath to lose it.

the slaughter was very heavy among them, especially as the natives took this opportunity to obtain revenge for the many years of cruelty they had endured at the hands of the Chinese.

These natives seemed to be a superior body when compared with the Chinese, and the Dutch owed much of their tranquility to them. They then occupied all of Formosa, the Chinese not having sufficient strength to force them from their lands as they did in later days. They were of good morals, and their miserable huts which were grouped about to form villages, were never far from a temple where they might worship. The work was done by the women, the men employing themselves in hunting stags. Their laws of wedlock were most curious, a married woman not living with her husband until she was thirty-seven years old, and it was a great disgrace should she give birth to a child before that day.

There was but little government among them, although each village generally had its chief, and whole districts were often engaged in bloody feuds. The aged were highly esteemed and possessed great power over the youth. Those who had proved themselves brave in battle were given the highest rank that could be bestowed. Burial of the dead was not practised, the corpse was fried at a fire, and after having been wrapped in cloth was preserved in a small building hung with curtains.

The religion of the natives being gross paganism, the Dutch made most vigorous efforts to convert them to Christianity. At that time Protestant missionaries were unknown, so ministers in the pay of the Government were sent for the work, and so successful were they that most of the villages around the Dutch factories were Christianized. In a pamphlet published in London in 1650, is related the history of the religious work and it is noted that "5900 East Indians in the Isles of Formosa" had accepted the Christian belief. Prominent in this

work was the establishment of schools, and the teaching of the Dutch language which was forced on all students.

The Dutch had now established factories in the far north. Their agents had travelled well through all parts of the island and savage chiefs who would acknowledge allegiance to them were given a sword, a pike, and a hook as the insignia of authority.

During the whole period of Dutch occupation in Formosa, China was visited with numerous calamities, not only from wars waged against them by foreign invaders, but the greater civil war which, gradually sweeping down with increasing force, overwhelmed the capital itself, and the invading Tartars, the ancestors of the present rulers of China, in 1644 drove the Mings from the throne.

Formosa gained many thousands of inhabitants by this long war, for the Chinese were flying to other countries in great numbers to escape the troubles of their own.

Among the daring spirits which those turbulent days produced was one Tei-shi-ryo, also called Chung Chilung, or Iquon, who succeeded to the command of a band of pirates who had their headquarters in Formosa. This man was born in a small village on the seashore in the Fokien provinces. His early life was a struggle with poverty, for his trade was that of a tailor, and people thought more of their lives during his time than they did of fine robes. He later emigrated to Macao where he served the Portuguese, and having received much Christian teaching while there, he became converted and was baptized by the name of Nicholas. Not destined to remain long on the tailor's bench, he sought greater opportunities by becoming a petty trader, and while thus engaged journeyed to Japan. This seemed the turning point in his eventful career, for success crowned his efforts from that time onward. He made his home at Hiroda (Hirada) in the dominion of the *daimyō* Ōmura, near the present city

of Nagasaki, and there married a Japanese woman of the Tagawa family to whom in the year 1624 was born a son named Teiseiko, better known as Koxinga, who lived to become one of the most extraordinary characters that ever appeared in China. His father from a petty trader grew by foreign trade to be the richest merchant in China, and afterwards at his own expense fitted out a fleet to oppose the Tartars. His success gradually drew around him a vast number of Chinese vessels till he became commander of as great a fleet as ever appeared in the China seas, and eventually attained by his political intrigues, vast undertakings, and piratical raids such great wealth that even the Chinese Emperor could not compete with him. His fleet of 8000 sail gave him command of the seas and none dared oppose him.

Not content with riches alone, this merchant king began to plot that he might become Emperor of China. To hide his designs he took up arms against the Tartars although it is said by some historians that at the same time he aided the Tartars by furnishing them such intelligence as he thought for his own advantage. He was declared General of all his forces, by the Chinese Emperor, and either suffered the Tartars to come into the three provinces, the only territory they had not already captured, or after useless battling surrendered to them as the only course. (Historical accounts differ on this point). At all events, the man seemed to have given an impression either of confidence or fear, for they made him King of Pinquan in South China, and loaded him with fine presents. It looks as though it were fear which influenced them, when we learn that having decoyed him out of the city and away from the haven where his fleet was anchored, they seized and carried him to Pekin where he was made a prisoner and loaded with chains.

It was five years after the birth of Teiseiko that his father left for China and accepted the position of Com-

mander-in-Chief of the Imperial forces. Soon after his departure, his wife gave birth to a second son who was named Shichizaemon[1] who spend his life wholly in Japan and did not develop the love for adventure and renown which made his elder brother so famous.

Not long after, the mother and Teiseiko left Japan to join the father at Nanking which was then the capital of China. Here the son at the age of fifteen was placed in the Imperial University where he was known by his school-mates as a heroic person rather than a scholar.

Upon reaching the age of twenty-two, accompanied by his father, Teiseiko was presented to the Chinese Emperor who, pleased with the young man's appearance as well no doubt as desirous of granting a favor to the father, conferred upon him the great honor of bearing the name Koxinga,—the honorable gentleman who bears the same family name as the Emperor. He was then appointed Commander of the Central Body Guard and was ennobled as a Count. This was at the beginning of the Tartar invasion, and soon after, the Emperor, unable to hold the capital, was driven out, and travelled as a wanderer to Foochow. After frequent overtures from the Tartars, the father alone weakened, and was eventually carried off to prison as mentioned above, while the son, now more determined than ever, betook himself to flight. The mother wished to join her son, but before she could leave her palace, it was suddenly surrounded by Tartars, and rather than surrender, the brave woman committed suicide. It was then that Koxinga, although he was the recipient of military honors, and had served as a civil officer, visited the Temple of Confucius, and casting his scholastic garments into a fire with much prayer and lamentation, resolved to

[1] The descendants of Shichizaemon served the Government for many years as interpreters of Chinese, and there reside to this day in Nagasaki certain Japanese who point with pride to their ancestor.

spend the rest of his days in armed opposition to the Tartar invaders. There were many stout loyalists with him, who in a similar manner pledged their allegiance to Koxinga and his cause, so that he was possessed with ninety learned men at once who were suitable for responsible offices under his command.

At about this time the Emperor of the Ming dynasty died at Foo-chow and was buried without the pomp and ceremony to which his rank entitled him. Soon after, Koxinga and his followers in two large war vessels went to Nan-ow (on the coast near Amoy), where he assembled several thousand soldiers under his standard. He styled himself "Count Koxinga, Commander-in-Chief," and established his headquarters on the island of Koro (Kulangsu) which is separated from Amoy by a narrow strait. This district still recognized the old dynasty, and several parties of Tartars who attempted to fortify themselves within its borders were attacked by Koxinga and in every instance were defeated and driven thence. But the first of many great victories was the defeat of a strong force at Tonan, which was considered so creditable an accomplishment that the rank of Duke was bestowed upon him. He also soon drove the Portuguese from Amoy and occupied that quarter with his troops. These successes brought to his standard pirates from all over the China seas and his power was fast becoming as formidable as that of his father before him.

Such a menace to the Tartar Government brought from them splended offers of reward, if he would surrender, but these only increased his resoluteness through which he was soon able to point to seventy-two military stations which he had established in different parts of the provinces, and he threatened the capital itself. The Tartars, now greatly angered at the young Commander's obstinacy, took revenge on the father for the doings of the son by throwing him into a vile dungeon and adding fifteen chains to those

that were already laid upon him. But Koxinga was not to be stayed. Regardless of this, and planning the complete extirpation of the Tartars, he implored aid from the Japanese *Shōguns*, for with their assistance he believed success would be assured.

Not succeeding in this, Koxinga planned to move on to the capital, Nanking, alone. With this end in view, he reorganized his naval force, but while on his way with an expedition to Chekiang Province, a great storm arose and many of his ships were sunk, drowning eight thousand of his soldiers, amongst them his own son. Although in despair at this calamity, it did not delay him long, for his ships were soon repaired and we find him the next year with a new expedition ascending the Yang-tse-kiang river to attack Nanking. His force, Chinese history informs us, consisted of fifty thousand marines, fifty thousand cavalry and seventy thousand infantry. Of the latter, ten thousand were known as the "iron men," they being encased in heavy armour decorated with red spots like the leopard, and were always placed in the front rank that they might cut off the feet of the Tartar cavalry horses.

Koxinga, though opposed along the way, advanced steadily, gaining villages day by day, but having reached the city of Ching Kiang, a more serious obstacle was met, in the structure of a fort built in the river. It is described as consisting of timbers covered with earth, surrounded with walls built in some places so high that they stood thirty feet above the water, and mounted upon them were guns and cross bows. The fortification was ten miles long and horses could with safety travel over the whole surface.

Among the force sent to oppose Koxinga at this point, were many Tartar Generals who had become renowned from their achievements while battling against the armies of the old dynasty. But the young Commander was equal to them all, and after a five days' struggle, during which time he lost not a single boat, the Tartars retreated towards

the capital. Koxinga was now able to advance and secured several important stations. The Tartars, thoroughly alarmed, called for numerous reinforcements, which were speedily sent them, there being among the number large bands of warriors in iron armour which, it is said, glistened brilliantly in the sun. These haughty warriors sent this word to Koxinga and his men in a contemptuous manner, "Pirates are unworthy of our swords," but when they appeared in gorgeous battle array to fight with the "pirates," Koxinga fought so well that after three days the Tartars found that they were no match for him and retreated with great haste.

The young Commander then divided his forces into five divisions, carrying colors of red, white, black, blue and yellow. One division was armed with Japanese muskets, another with large spears, while there were corps of trumpeters, bearers of fire signals, color-bearers who were possessed with flags representing centipedes, etc., etc. All the forces were well drilled and disciplined, and the cavalry charges of the well mounted Tartars caused no confusion in the ranks.

At last the capital, Nanking, was reached and the retreating Tartars sought safety behind its walls.

Plans were now formed for the attack upon the city and the positions told off to the different divisions, but discontent and dissension which arose among his officers caused great confusion and resulted in defeat just as victory was within his grasp.

Stricken with grief he was obliged to return to Amoy, and with demoralization among his troops his fond hopes were doomed to disappointment. Regardless of this crushing blow, however, he was not induced to withdraw his opposition to the Tartars, but exerted himself to the utmost of his ability to keep them in a state of continual disturbance, while on account of his piracies the China Sea became impassable.

The Chinese inland had yielded to the Tartars and in token of submission had shaved their heads. Hence to deprive the enemy of provisions, the Tartars commanded all the villages and towns which stood along the shore to be burnt to the ground and the country laid waste, and no people were suffered on pain of death to live within three leagues of the coast. Because of these measures, and likewise because of the great losses inflicted upon him by the Hollanders who, being in league with the Tartars, attacked him both by land and sea, he found himself in such a perilous position that he began to look about for safer quarters. In this state of affairs the large and fertile island of Formosa attracted his attention, and he began secret preparations with the hopes of some day not far distant gaining the beautiful isle for his own.

The Dutch were not blind to the actions of Koxinga, however, and believing that he had Formosa in view they increased their vigilance. At the request of the Formosa Governor, twelve ships with large reinforcements were sent; but the Admiral, having received from Koxinga the assurance that "he had not the least thought of war against the company," believed there was no immediate danger and ordered the ships to other stations, while he returned home to accuse the Governor of unreasonable apprehensions.

The events then passing in the island were widely different from these conjectures, for Koxinga immediately on the departure of the Dutch fleet in 1660 appeared at the Pescadores, and on a favorable day sailed with 25,000 of his best men for Formosa. He reached the island safely, and, aided by thousands of his countrymen on shore, began to land not far from Fort Zelandia which, together with Fort Provintia, was garrisoned with 1,500 Dutch. He first stationed a number of his vessels between the two forts which had been constructed on opposite sides of the entrance, and occupied with his forces a position which would enable him to cut off communications between the

Koxinga or his colony would be attacked. A European friar converted into an ambassador for a Chinese pirate was something of a novelty; but the plan must have had its disadvantages. At all events, the reception accorded him left nothing to be desired; for as he rode through the streets in full uniform, troops were drawn up who saluted him as he passed. The Chinese were then living in or near the capital to a considerable number, and as they were known to have received letters from Formosa, they were at once accused by the Government of conniving at rebellion.

Most careful preparations were made, such as abolishing important outside forts that the Spanish forces might all be assembled at Manila, and when all was in readiness the Chinese were attacked. It is related in Juan de la Conception's History of the Philippines that upon the commencing of the massacre many peaceful Chinese traders in their terror hanged themselves; some escaped to the mountains, others were drowned in their attempts to escape by sea, but a few succeeded in reaching Formosa.

Riccio returned to Formosa and found Koxinga already preparing an expedition to be sent against the Spaniards; but before his plans were completed, he died of fever at the age of 39 having reigned only one year and nine months. Thus ended one of the most remarkable careers ever recorded in history.

The possessions of the father fell to the eldest son, Teikei, who appeared at the capital and, after slight opposition from Koxinga's younger brother, who disputed his claim to the throne, was acknowledged the rightful ruler of Formosa.

The young king appears to have been more interested in furthering peace and prosperity, than in conquering other lands, for we find him dispatching Riccio a second time to the Philippines with a treaty to establish commercial relations, while he sent word to the Dutch inviting them to join in the trade of Formosa, offering to

give them places for residence at either Kelung or Tamsui in the north, and furthermore to surrender the one hundred Dutch prisoners still confined in the island. He begged them to believe in his sincerity and no longer trust to the Tartars. This offer they refused to accept, but continued for some time to be deluded by the vain promises of the latter that they should be reinstated in Formosa, until it was too late and they were obliged to return to Batavia.

Teikei, still possessing the hatred for the Tartars that characterized his father, was about to join the king of Fokien in warfare to prevent the invasion of the Fokien territory, but, not being acknowledged by the king as a sovereign prince, he declared war against him on the spot, defeating him so badly that the Tartars were able to seize the province and appoint a viceroy to rule in his stead.

Teikei died at the age of thirty-four respected by all, having greatly promoted the prosperity of Formosa and established a good administration over all.

Teikokzo became in turn king, but, later, it being believed that he was not a true son of the deceased prince, he was driven from the throne and afterwards killed at the instigation of the true sons and their grandmother. The eldest of the surviving sons now came to the throne at the age of twelve years. His career was a troublous one, for the Tartars, all successful, first wrested from his dominions the Pescadores, and by granting pardon to all who would submit to the Tartar Emperor, greatly weakened his position in Formosa. At last he was induced to surrender, and in 1683 the island was resigned to the Tartar General, and Teikokzo was sent to Peking by order of the Chinese Emperor, who instead of punishing him, made him a duke. Thus for thirty-eight years after its fall on the main land, the old Ming Dynasty was recognized in Formosa in the face of the strongest opposition from the invaders, and this was due solely to the efforts of Koxinga, his son, and his grandson.

The island was now placed under the jurisdiction of the Viceroy of Fokien. It does not appear that there was any improvement in the subsequent administration; on the contrary the island became a hot-bed of revolution. A great many outlaws were attracted to Formosa by the opportunity it afforded for evading the laws of the mainland, and it was with difficulty that any semblance of government was preserved.

Chief among the many outbreaks, was the rebellion of 1722, which is said to have had its rise in opposition to the swarms of hungry officers who came over to Formosa "to devour the fat of the land."

There lived at that time a worthless character named Choo Yikwei, who, detested by the inhabitants of the village where he lived, left the place and became a police runner. Soon afterwards he lost this situation and having no other labour to turn his hand to, sought a livelihood by feeding ducks. These feathered tribes, as is their custom, marched daily out in regular rows like files of soldiers and returned in the evening in a similar manner. It is said that this gave to our hero the suggestion of military tactics, and he resolved to become a ruler of men rather than ducks.

He therefore sold his ducks and with the proceeds prepared a magnificent dinner to which were invited many outlaws from far and near. It was then he made known his plans for a rebellion.

Encouraged by the enthusiasm with which his proposals were met, he believed his position one of safety, and, by promising relief to all who were discontented, his strength eventually became such a menace to the authorities that troops were sent from China to oppose him.

The strong hand of the Empire was not judiciously applied, however, for innocent people were persecuted and confusion and misery spread broadcast, so that the masses generally were inclined to favor the rebels.

The rebellion grew daily in strength, and by a clever trick the Imperial troops were thrown off the track and the rebels entered the capital capturing much treasure and munitions of war, and capped their success by crowning the once humble duck feeder, Choo Yikwei, Emperor of Formosa.

This gave the Viceroy such a fright that he at once sent all the available soldiers of his district to Formosa. They were successful, and the rebels were soon dispersed, but not until a great part of the island had been laid waste and multitudes had been swept away by disease.

In 1788 the island was visited by a great typhoon which lasted for twelve hours. Public buildings, granaries, barracks, salt warehouses, and other large structures were destroyed, while private houses everywhere were reduced to ruins. Twelve ships of war wholly disappeared, and twelve more were destroyed, while two hundred other ships were lost. Enormous though the loss of life was, the number of deaths is unknown. It is said that subterranean convulsions may have conspired with the winds and thus increased the violence of the calamity.

The event was followed six years later by a great rebellion lasting until 1833—by far the most bloody that Formosa had ever witnessed. After forty-nine years of constant battling it was suppressed, but not without the loss of a hundred thousand men destroyed by disease or by the sword of the rebels, and at the expenditure of more than two millions of taels.

Count Benyowsky, a Hungarian nobleman who had been banished to Kamtschatka for having joined in a conspiracy against the Russians, seized a vessel and made his escape in company with ninety-six other persons. He touched at Japan, the Loochoo group, and finally in 1771 landed on the east coast of Formosa, making the shore in latitude 23° 22′ N. He was not peacefully received by the natives, his landing parties being several times attacked.

The Count, however, seems to have secured full revenge, for on one occasion he killed according to his own account over two hundred natives after setting fire to their village while a few days later, at the instigation of his men, he made an attack on a party of savages who had killed three of his men, and slaughtered 1,156 according to his actual count.

Having thus defeated a large tribe of savages, his aid was begged by a friendly chief that he might join in an attack against the Chinese. He consented, and combining his forces with the savage tribes, and personally commanding the party, he was able to inflict a crushing defeat on the Chinese. For this service the chief bestowed upon him many valuable presents and endeavoured to persuade him to take up his permanent residence on the east coast, but it appears the Count from his past experience had some suspicion that his followers would not serve him loyally and accordingly bid farewell to his savage friends.

The subsequent history of Formosa is no doubt so well known that it is only necessary to refer to it in outline.

In 1842, the English ships *Nerbudda* and *Ann* were wrecked on the coast of Formosa. It was at the close of England's war with China, and the Chinese then considering any Englishman legitimate prey, carried 197 of the wrecked crew in cages to Taiwanfu and there decapitated them all.

To record the outrages that followed the establishment of foreign trade in the island would call for more space than I have at my disposal. To such an extent had the Chinese proved untrustworthy that in 1868, it was considered necessary for British marines to seize Fort Zelandia and hold the town of Anping until the Mandarins had fulfilled their promises. The savages of Formosa were especially atrocious, and hardly a year

passed without a murderous attack on the crew of some wrecked ship that the forces of the ocean had cast upon their shores. The very few who escaped death were sold into slavery, there being several authenticated cases of this; and what may have taken place in the savage wilds without becoming known to the outside world, one hardly ventures to imagine.

The Americans sent in 1867 one ill-equipped expedition against the savages, which met with defeat and the loss of its commander, Lieutenant McKenzie. But it cannot be said, until the Japanese expedition, that civilized governments had made any real attempt to punish the natives.

In 1871 an open boat was cast ashore upon the southern coast of Formosa, and fifty-four of its crew, Loochooans, were cruelly murdered by members of the Botan tribe of savages. In a discussion between a Japanese envoy and the Chinese officials, the former was informed that the savage tribes did not come under Chinese jurisdiction. Japan decided therefore to take the matter into her own hands, and a large expedition was landed at Liang-kian, South Formosa, which afforded a convenient base for operations further inland. This action caused great dissatisfaction in Peking, but Japan gave little heed to the remonstrance which came from that quarter.

Military law was proclaimed over the whole south cape; the Botans were punished and a substantial camp established. The Chinese, now thoroughly awakened, strengthened the defences of the island, built military roads, and landed, during the period the Japanese occupied the south, over ten thousand troops to reinforce their regular forces. War was, however, averted by diplomatic measures, and Formosa settled down again for a few years of peace.

In 1884 and 1885 trouble again came to the turbulent island by the French attempting to take Formosa as a security for the indemnity promised by China during the

Franco-Chinese war. The attack was made in the north of the island, the French capturing the Chinese fort at Kelung, destroying its five modern Krupp guns, and there establishing their camp and headquarters. Tamsui was bombarded and an attempt made to land, but the French were driven back to their boats by the Chinese. Later a blockade of the whole island was declared with the exception of the east coast, which continued through the whole winter.

A treaty was signed in June, the blockade was raised and Kelung evacuated. The Chinese it was estimated had about fifty thousand soldiers in the north, and during the campaign great numbers were lost by battle and disease.

When the news of the cession of Formosa to the Japanese at the close of the late war reached the official class in the island great was the dissatisfaction. That the island might still be held by the Chinese, it was decided to declare it a republic. Accordingly on May 24th, ex-Governor Tang was elected President, and the foreign powers were officially notified.

The capital of the new nation was established in the north at Taipehfu; and a large force was mobilized there, and throughout the northern districts proclamations were issued announcing the formation of the republic in the following terms:—

"The Japanese have affronted China by annexing our territory of Formosa, and the supplications of us, the people of Formosa, at the portals of the throne, have been made in vain. We now learn that the Japanese slaves are about to arrive.

"If we suffer this, the land of our hearths and homes will become the land of savages and barbarians, but if we do not suffer it, our condition of comparative weakness will certainly not endure long.

"Frequent conferences have been held with the foreign powers, who all aver that the people of Formosa must establish their independence before the powers will assist them.

"Now, therefore, we, the people of Formosa, are irrevocably resolved to die before we serve the enemy, and we have in council determined to convert the whole island of Formosa into a republican state, and that the administration of all our state affairs should be organized and carried on by the deliberations and decisions of officers publicly elected by us, the people. But in this enterprise there is needed, as well for the resistance to the Japanese aggression as for the administration, a man to have chief control in whom authority shall be assured. Therefore, in view of the respect and admiration in which we have long held the Governor and Commander-in-Chief, Tang Ching Sung, we have in council determined to raise him to the position of President of the Republic.

"An official seal has been cut, and on the second day of the fifth month, at the 'ssu' hour (9 a.m. May 25th), it will be publicly presented, with all respect, by the notables and people, farmers and merchants, artisans and tradesmen; all must assemble at the Tuan Fang meeting house that we may in a grave and solemn manner inaugurate this undertaking. "Let there be neither delay nor mistakes.

"A declaration for the whole of Formosa."

The flag of the republic was a rather pleasing combination, with a blue ground and a yellow tiger in the centre, possessing a tail which took up more space than is usually aliotted to a real tiger.

The Japanese landed a force on the north-east coast, May 30th, and on the third of June, after bombarding the forts, Kelung was occupied.

A few days later the Chinese soldiers, getting the better of their officers, made an attack upon the capital, looting and burning the Government buildings, including the yâmen of President Tang, firing the powder magazine and generally doing great damage.

At Tamsui the German steamship *Arthur* with the fleeing President on board was fired upon from a Chinese fort, and the German gunboat *Iltis* was compelled to clear for action and open fire in return, with the result that the Chinese were driven back from their position.

June 7th the Japanese forces reached Taipehfu practically unopposed, and Count Admiral Kabayama established his headquarters at Taipehfu.

The capital of the Formosan Republic was now removed to Tainanfu and Liu Yungfu the famous Black Flag Chief, was declared president. One issue of paper notes, with values of $1, $5, $10, and two issues of postage stamps with values of 3c., 5c., and 10c. were made, and various other measures taken to raise funds for the Government.

In October the Japanese closed in upon Liu and his soldiers from three directions, with the result that Takow fell an easy capture. General Liu with numbers of his officers escaped and fled on the nineteenth for the mainland. Anping and Tainanfu surrendered on the 21st, and the republic of Formosa, which had existed since May 24th, was no more.

THE INFLUENCE OF GRECO-PERSIAN ART ON JAPANESE ARTS.

By Rev. Isaac Dooman.

[*Read Nov. 18th, 1897.*]

CHAP. I.

Introductory Remarks.

The title of this essay might be misleading if left without a few words of explanation. By the Greco-Persian influence we do not mean the influences of these two ancient empires in exclusion of all the rest; but our intention is to examine the influence of that venerable civilization which is the legitimate progenitor of all the modern Arts and Sciences, and whose center of birth, growth and maturity was occidental Asia, oriental Europe, and Egypt in Africa. In the progress of the diverse component elements of this civilization towards an ultimate synthesis, Greece was the last arrival, but through her many-sided intellect for observation and easy comprehension and assimilation she speedily realized the ideal towards which all were tending, and in a most happy manner successfully accomplished in its entirety the work in which all the rest had been separately engaged for ages. Hence Greece will stand forever as the consummator and representative of all that is highest and noblest in man. But to divorce Greece art and civilization from its ancient ancestry will be attended with many complicated results: its nativity will be obscure, its growth incomprehensible, and its manifold ideas will remain unintelligible.

Persia is connected here with Greece not because it has played a considerable part in the art-drama of our world, but as the sole exponent and the only medium through which those elevating influences of Western thought must have passed to the Aryan and non-Aryan—Semitic and Mongolian —races of Asia.

At once will be observed the vast expanse of historical territory which has to be traversed. We have not only to look into the present status of the fine-arts and general civilization, but must also go back thousands of years, in order, to unearth the long-ago defunct affinities and forgotten relations of the nations which have been the primal factors and remote parents of our culture and advanced life.

We have to study also the different parent languages and their infinite ramifications into dialects and sub-dialects, in order to find out the ethnological kinship of the races which have no exterior resemblances to each other. We shall have to investigate also the manners and habits of these peoples, and the peculiar modes of their thought and its manifold expressions. And finally we have to analyze thoroughly that most powerful and important force silently working in humanity and shaping its destiny towards a resonant unity—we mean religion.

The peculiar tendency and attitude of our age demand thorough analytical researches, and well-authenticated data in every department of study. The time for advancing vague generalizations and unsubstantiated hypotheses has passed away. But to treat such a vast field of studies exhaustively, nay, even to a limited extent of satisfaction in a short essay like the present one, is altogether beyond the reach of possibility, as each one of these individual subjects included in its sphere, requires a separate voluminous treatise. Indeed almost all of them, or at least, the most important ones, have for centuries arrested the attention and employed the powers of great talents, the final results of whose precious labours are the common property of

mankind. We do not therefore intend to do over again in an unsatisfactory manner what others already have achieved with praiseworthy ability. We shall try, however, to give a short sketch, or rather, a bird's-eye view of the results of their useful labours, with this prominent addition: We will endeavor to apply the principles and fundamental laws discovered in their several fields of researches and investigations to a wider sphere, and thereby enlarge the horizon of our mental observation. We shall not only hope to glance over the intercourse and kinship of close neighbours in remote antiquity like that of the Persians to the Assyrians, or the Greeks to the Romans; but we shall attempt to advance a step further, and try to see the influence exercised by that great center of culture of which we have spoken above upon the distant countries of Asia,—China and Japan. By this means we may hope to succeed in finding out the exact quota of material which each individual member of this great community of nations has contributed toward the erection of this stupendous farbic of our modern civilization: to go through a dissecting process, so to speak, in order to find out the exact nature of the types, ideals, and tastes peculiar to each individual race of mankind.

In our nineteenth century we have witnessed, not without great joy, with the advancement of closer international relations and the widening of the sphere of human intercourse, the springing up of new sciences for the comparative study of the different thought-productions of mankind. To-day the studies of comparative philology, and to a certain extent, of comparative religions, are just as firmly established sciences as the study, say, of comparative anatomy or comparative chemistry. Not long ago none of the two first mentioned subjects were deemed fit topics for studying in a comparative method. Why then should not a new science for the comparative study of all art productions of the different civilised nations be inaugurated? By

sometimes almost insurmountable, which we do not encounter in the study of art. As previously observed, language is intimately connected with our hidden mental machinery; and hence the elements to be analyzed and compared with each other are extremely complex and oftentimes of conflicting tendencies. Not infrequently in the very grouping of them we commit egregious blunders, to be corrected only by time:

"Whose age as it advanceth, teaches all things."

For centuries the Hungarian language was grouped with the European, and Turkish with the Semitic family of languages! Oftentimes by simply mistaking some superficial similarity between the sounds we are led to make hasty conclusions and claim the honour of discovering new ethnological relations. Indeed there is more danger of building up extravagant theories upon the unwarrantable deductions of philology than upon those of any other science.

But in the study of the diverse arts of all the art-loving and art-producing nations, there is very little danger of falling into any grave mistake such as the student of comparative philology is liable to fall into, because art is objective in its conception, genesis and growth to maturity. We can unmistakably perceive every stage of its upward ascent. An art idea which eternally remains subjective, and is unable to incarnate itself—if I may be allowed to use that sacred terminology—into a visible shape and form, that latent idea is alien to the world of art. The Laocoön of the marble and that of poetry are two distinct beings of two separate worlds, each subject to its own laws of life and criticism. Let us for a moment study this very pathetic story as given us by Virgil:—

"When (dreadful to behold), from sea we spied
Two serpents, ranked abreast the seas divide.
And smoothly sweep along the swelling tide.
Their flaming crests above the waves they show;

Their bellies seem to burn the seas below.
Their speckled tails advance to steer their course.
And on the sounding shore the flying billows force,
And now the strand, and now the plain, they held;
Their ardent eyes with bloody streaks were filled;
Their nimble tongues they brandished as they came,
And licked their hissing jaw that sputtered flame.
We fled amazed: their destined way they take,
And to Laocoön and his children make:
And first around the tender boys they wind,
Then with their sharpened fangs their limbs and bodies grind.
The wretched father running to their aid
With pious haste, but vain, they next invade.
Twice round his waist their winding volumes rolled;
And twice about his gasping throat they fold.
The first thus doubly chocked—their crests divide,
And towering o'er his head in triumph ride.
With both his hands he labours at the knots;
His belly fillets the blue venom blots;
His roaring fills the flitting air around.
Thus when an ox receives a glancing wound,
He breaks his bonds, the fatal altar flies,
And with loud bellowings breaks the yielding skies.

. . . . . .

Their tasks performed, the serpents quit their prey,
And to the tower of Pallas make their way."

Here we have a story which in the imagery of its detailed incidents, and in the tragico-pathetic sentiments of the whole, falls far below the story of the boy Urashima as we have it in the Manyoshu, or, indeed, that of many other stories both historical and legendary which we have known since our childhood. But when suddenly we are brought face to face with the story as related in the marble, and that too when Greek Art was at the beginning of its decadence, into what a new world we are ushered! What a pleasing

world of realism and inventive emotions! The intense feelings of pain with unmistakable language sounding from every limb and part of the father's body, and the trustful affection with which the youths, now drowning in the midst of an overwhelming vortex of agony, are appealingly looking for aid from their helpless parent, compel us to become real participants of that awful tragic drama—spiritually to share the pain of the victims. In that small piece of marble the artist has comprised as many of the noble and suggestive thoughts with which we meet in our terrestial abode, as Shakespeare has in any of his immortal tragic dramas. Who will far a moment venture to compare the story of Urashima as told in a *netsuke*, with that of Laocoön as told in the Vatican marble?

Again the resemblance and similarity of all art objects is so strikingly impressive, and the impressions produced so lasting, that we are able to recognise even a meagre likeness with ease, that also after great lapse of time. Perhaps no other impressions in the whole range of objective phenomena, when once acquired, are so lastingly ineffaceable, as those of beauty and deformity. There is very little danger here of falling into harmful errors on account of ephemeral similitudes.

Nor yet will any spiritual sentiments disturb or ruffle the equanimity of our spirit in the comparative study of the fine-arts, as might well happen in that of the extant religious creeds. For in the vast ocean of æsthetical feelings and emotions every object is beautiful, and hence serene and calm. Even if some of the types of beauty found there be not in conformity with our own individual tastes, the very remembrance that they have for ages delighted, educated and elevated the æsthetic cravings of millions of our fellow men, ought to be more than a sufficient reward for our labours of love. Nay more, as no stage of organic life, however simple and low, is without its suggestive lessons bearing upon the gradual ascent of life; so no stage of art,

however crude and barbarous, is devoid of valuable teachings relating to its gradual evolution.

By entering into such vast fields of study in aesthetics, we shall be helped gradually to form a catholicity of the spirit of beauty, which cannot be easily realized in the other departments of human studies. When once this catholicity, like a healthy atmosphere surrounds us, we can easily perceive the road leading into the inner sanctuary of the art of every nation. And by such means alone shall we be able to discover the path through which the Arts have been tending from every direction to the ultimate focalization. But in order to reach this "Inner Sanctuary," we must first pass through the "Court of the Gentiles," where we shall be able to see all sorts of motley ideas, crude and unhewn, strenuously striving and struggling for a final self-manifestation. There alone we can see and examine the nature and working method of the impelling power which produced such an unwieldy magnitude in Egypt, such a grotesque massiveness in Mesopotamia, such a mirth-exciting diminutiveness in the Japan of the Tokugawas, and such an ideal perfection in the divine Greece.

From the very nature and vastness of our studies, we shall not be able to pass all the art-products of so many nations, past and present, before our critical observation; such an undertaking would entail an amount of labour, and demand a degree of critical acumen and judgment, which we do not possess. This being beyond the scope of our limited time and powers, we shall yet endeavour with the help of a few well-known objects of art, and especially, of some principal art-tastes of the different nations who have greatly assisted the gradual advancement of culture and refinement, reach the latent psychological forces and innate ideas which have given a happy birth to such divine objects. Evidently without a minute study of these Art objects themselves, we cannot reach those hidden mines of thought out of which such priceless products have been hewn. But

Art is so sympathetic in its feelings, as we shall see later on, and universal in its relations to the other fields of our knowledge: to archæology, religion, history, mythology, language and many others, that if each one of them contributes even a small amount of data bearing upon our subject, we shall be greatly helped to reach successfully the end of our toilsome journey. Then we can reach and know the exact essence of the subject, working out such wonderful miracles of objective and visible beauty. It is phychologically foreordained that no one shall reach the subject but through its object. Yet notwithstanding this priority in time, the subject, in its value and importance, will always occupy a higher place of honour than its object. "It is the spirit that quickeneth, the flesh profiteth nothing" is such an immutable truism in the world of art, as well as in that of knowledge, that no sophistry of argument will ever be able to dim or eclipse its shining truth, nor a fallacious logic diminish aught of its force.

CHAPTER II.

The Dominant Spirit in the Ancient Art of Japan.

The student who devotes his time to the study of early Japanese Art, especially of the Yamato period, is so constantly confronted, nay, I should rather say, is completely surrounded by a vast multitude of Art objects, essentially different in their conception, spirit, form and character from the whole native art of later days—whose nascent existence at this early period of Japanese civilization is scarcely observable—that he is compelled to look elsewhere for their origin and parentage, indeed for all those ante-natal circumstances which presage their happy genesis. Who, for example, would for a moment venture to aver that the artists who conceived and infused life into such gigantic works of the highest Art as the Nara Todaiji, the Nara Daibutsu, the Nara Ni-O, the Horiuji mural paintings, and still more recently the Kamakura Daibutsu, were

actuated by the same motives, their minds moulded by the same ideals, and governed by the same aesthetic laws as those who guided and governed the *ningyo* and *netsuke* carvers of the later years, or the dwarfed Tosa paintings? In the colossal monuments of Art and Architecture which these primitive giants have left us, we are unable to descry the imaginative faculty and ideas of the compatriots of the poets who wrote the Shih-King, or the Manyoshu; but we can clearly see revealed that complex mentality of the poets who composed the Mahabharata and the Iliad, the Divina Comedia and the Shah-Namah of Firdousi. At the very sight of these stupendous productions the observer is overawed by the grandeur of the conceptions, the immense mass of material manipulated in a most easy and untrammelled manner, and the freedom of action which the artist has displayed in every part of his work—a freedom often verging on rashness—though the final outcome has been a wonder of felicitous composition and harmonious combination.

Allow me to mention here, once more, the two Ni-O of the Nara Todaiji, which, in my opinion, are the most animated wood sculptures in the world. Of course I am not unaware of the fact that there is no piece of Japanese art, whatever its size, that is not brimful of life and animal spirit; the charge of monotony, or timidity, or insipidity or tameness, cannot be brought against it. It is in the loss of magnitude—the substitution of the miniature for the colossal—more than in other features, that its glyptic art has suffered.

Finally we are brought face to face with many physiognomical features and facial characteristics; and with the outline and contours of the complete human body, which are radically different from the racial types found in these beautiful islands, or in their immediate vicinity. In viewing the ancient Art of Japan we feel that we are in a new aesthetic world not unlike that which we see in the fragmentary remnants that have come down to us from the ruins

tribution of the bounties of Nature. This will become very clear if we closely examine any large wooden edifice of old Japan. Here frequently we meet that accumulation of the material into a burdensome superfluity, which the very weight of marble would have precluded, and so prevent the commission of the unwieldiness, and repulsive obesity. Another defect, in fact the greatest one we notice in Japanese architecture, is, the impossibility of producing grand colonnading in the galleries and corridors of their great edifices, especially in the great Shinto Shrines like the Kasuga of Nara and Yamada Jinsha of Ise, where the artist, on account of the paucity of his materials fails to attain to the sublimity of magnitude of any of the great temples, or edifice of the Western civilization, as for example, the Parthenon, where majesty and simplicity have been most happily blended together. In some places the columns have been considerably thickened by the application of an extraneous covering, when the motive has not been to obtain stability, but proportionate symmetry and a pleasing perspective ; and the result though very far from being perfect, is attended with a certain degree of satisfaction, especially when it is contrasted with its surroundings. This ingenious device has been repeatedly resorted to in those high Buddhist temples and other structures, where otherwise the procurement of a symmetrical thickness in any species of wood is impossible.

The extreme poverty of the different species of Japanese stone is so hopelessly irremediable, that nothing important in stone statuary, to our knowledge, has ever been attempted. The Japanese artist whose prodigality of industry and regardlessness of time in every minute detail of his work is phenomenal, appears to us to show the least of these characteristics in his stone statues and statuettes, so profusely scattered everywhere in the country. Indeed a very large majority of them, for their inartistic grotesqueness, and sometimes for their extraordinary hideousness,

would rival, or even surpass, the totems of the semi-civilized savages of Central America, and show little kinship to the works of a people whose laborious minuteness of techincal skill, and exquisite finish, have recently surprised the whole civilized world.

We must here exclude from this severe criticism a solitary statue of Jizo, recumbent upon a lotus flower, in promiment relief, upon a huge rock, on the narrow pathway leading from Ashi-no-yu to Hakone. It is by far the best, and the largest, (being more than one *jo* high) stonework of real artistic merit we have seen in Japan. The sadness of that impenetrable eternal silence so common to Buddhist statues and portraits, is greatly relieved here by a calm and subdued smile which illumimates the countenance and enhances its worth as a valuable work of art. It is attributed, just like all the other great works of art in ancient Japan, to Kobo Daishi.

In painting, which has always stood at the head of Japanese art, and as concerning which Gonse has aptly said: "l'histoire de la peinture est au Japon plus qu'ailleurs, l'histoire de l'art lui même," the existence of this powerful foreign inspiration is still more pre-eminently conspicuous; and whenever the painter leaves its well defined canons and firmly-established outlines, he immediately goes astray, and with an unalterable fatalism rushes into the committal of that besetting sin of the entire native art of Japan: namely, a senseless diminutiveness, and an oppressive compression of every object into a cramped and convulsive posture, especially of the one which needs more expansion and freedom of movement than all the rest, viz the human body. As a clumsy massiveness, and an extravagant superimpasition of the material were the besetting sins of the Assyrio-Egyptian artist, so an inexcusable diminutiveness has been that of Japanese art when not under the elevating influence of the old Aryan

inspiration which enacted such wonders in the classic art of Dai Nippon.

In all ages and countries the fine-arts and literature seem to have cultivated mutual friendship, nay, we should rather say, there is a hidden psychological kinship and close affinity between them. The case is not different in Japan. The poet sang :

"Yo no naka wo, shi shaku go sun ni, nari ni keri ;
Go shaku no karada wa oku tokoro nashi."

(In this world no one should be taller than four shaku and five sun, for there is no sufficient space here for a five-shaku human body.) This was the exact position taken by the painter. A five-shaku human stature was neither fit for poetry nor for painting. Once however, emancipated of this self-imposed nightmare the Japanese painter is strong, natural and healthy. The student of Japanese painting will repeatedly notice that whenever a painter, even at the present day, has for his model,—whether an imaginary or a real model we will not at present consider—a figure representing an Aryan deity, or a Buddhist Arhat, nay more, even when the canonized saints of his own land are portrayed ; a natural extention of the limbs, a robust and well-developed trunk, a broad chest, an intelligent facial cast free from all suspicion of a flagitious design, or of innocent stupidity, a masterly adaptation of every individual point to the central idea, and an easy convergence of the diverse elements and actions into a harmonious unity, is the happy end. These all-important features are greatly attenuated and weakened, both in vigor and prominence, whenever the artist is under the Chinese sway, and he attempts to paint fictitious Chinese scenes, sages, manners, and modes of thought and living. But the lowest depth is reached when the artist comes to illustrate the movements and actions of those who are nearest to himself, namely, of his own compatriots. The whole domain of the native art of Japan shows, almost to demonstration, that oftentimes

an ideal—as opposed to the real—model will lead the artist to a higher and vaster sphere of symbolic beauty than common and prosaic everyday reality.

We shall not, however, overlook or ignore the approach to a precious truthfulness of outline and facial features which the *Ukiyo-ye* masters made independently. They almost succeeded in producing genuine art-types by faithfully sketching and minutely illustrating the doings of a class of their countrymen; or rather their countrywomen. Their failure to reach a higher standard of art may be attributed to the self-limitation which they needlessly imposed upon themselves, by confining their fruitful labors to the portrayal of a single class with an undesirable minuteness, while ignoring the very existence of all the others. By cultivating this spirit of sectional exclusiveness they fore-ordained for their school the fate of a lifeless conventionalism which seems to be the inevitable end of all schools of painting—I rather should say of everything human. Notwithstanding this dead formalism, considerable progress towards an allowable, and even recommendable, realism was made by the academies of the Toriis, and the Utamaros; and the daily visual presentation of an object painted with servile regularity, led them gradually towards its formal anatomical study. But this empiricism was not sufficiently strong to liberate them from the prefixed iron rules of a petrified traditionalism. However, it was they, that is, these Ukiyo-ye Masters, who opened the road that would have led to a final emancipation, if only the Shijo Artists had made an unrestricted application of the leading canons and principles of their healthy naturalism, to the human body as they, so wisely, did to their animal and scenic creations. If Mori Sosen had studied his men with the same painstaking perseverance and assiduity with which he studied the anatomy and habits of his monkeys, he would have inaugurated a new era in the world of painting in Japan; but as it is, as far as the painting of man is

Wherever and whenever its magic wand has graciously touched, it has inspired an unquenchable yearning after all that is elevated and immortal in the infinite world of art. It was Buddhism which impregnated the soul of the ancient artist with manifold ideas and thoughts whose unchecked fruition we see everywhere around us.

But if the introduction of Buddhism was the primal cause of awakening the dormant aesthetic activities of the Japanese artist; on the other hand, we see, he also on his part has radically transformed the genius of this religion from that of pessimism and despair, into a religion of mirth, and of a humour almost verging on the burlesque. Indeed, the Buddhism of Japan always has been the religion of the artist more than that of the priest; that is to say, influence of the artist has been more predominant in its daily life than that of the priest. That fundamental doctrine, and final consummation of the creed of Shakya Mooni:

"Many a house of life
Hath held me—seeking ever him who wrought
These prisons of the senses, sorrow-fraught.
Sore was my ceaseless strife! But now,
Thou builder of this Tabernacle, Thou,
I know thee, never shalt thou build again these walls of pain!"

has destroyed very few tabernacle walls in Japan. A religious creed which goes to such an insane extremity of pessimism leading to actual self annihilation could never have found a single soul ready for its acceptation amongst these light-hearted, nature-worshipping, life-loving and ever-active Japanese. Indeed, I seriously doubt if from the very beginning of the introduction of Buddhism in these Islands the inhabitants have fairly understood the genius of its austere institutions, and the subtleties of its metaphysics; or if Buddhism on its part, has materially affected the religious susceptibilities of the Japanese race. No one who reads the Manyoshu will fail to percieve the strong aspirations

and religious sentiments which the race possessed in its early childhood. Hence we can readily imagine that the advent of the new religion with its noble ethical codes, and very profound abstract doctrines, must have, perforce, greatly purified the moral and spiritual sensibilities of the unsophisticated people just brought within the domain of its metaphysical leaven. Almost always doctrines and teachings of a recondite nature conveyed from a philosophical nation to one not given extensively to abstract speculation, impress themselves deeper into the receipients' understanding than is the case with the intellectual reciprocity and commerce of ideas of two nations possessing the same mental inclinations and proclivities. Undoubtedly the advent of Buddhism into Japan ameliorated the moral status of the people, in a larger ratio than it did that of China, who had already codified such excellent ethical precepts; and whose people are more original and philosophic than their eastern neighbours. But beside that keen instinct for the perception of the primal moral law which is the universal heirloom of mankind, each religious cult has some distinctive original features distinct from its genius, which constitute its soul and essence, and without thorough fulfilment of those specific functions no religious organization is destined to enjoy a very prolonged tenure of existence. The essence of Christianity, for example, is not the "Sermon on the Mount," although it is inseparably connected with its whole interal system, and its alienation or disruption might be attended by grave consequences threatening its very existence as a vital and useful organism. But it is that latent force, like an invisible potentiality pervading everywhere and moving everything; and imparting life and animation to the lifeless mechanism of the whole system; and even suffusing activity into moral law when its operations from some unknown causes are kept in abeyance. It is this "essence," this "potentiality" of the religion of Buddha which in our opinion, has not material-

DROPPERS, G.—A Japanese Credit Association and Its Founder, xxii, 69; Population of Japan during the Tokugawa Period xxii, 253; Monetary Systems in their Relation to Japan, xxiii.

DU BOIS, F., M.D.—The Gekkin Musical Scale, xix, 369.

DUPEN, J. H.—On the Temperature of Japanese Waters, iv, 63.

DWARS, D. W.—Chalybeate Springs, iv, 177; v, 155; Analysis of Certain Articles of Japanese Food, vi, 63; Analysis of the Sweet Potato, vi, 349; Analysis of Take-no-ko, vii, 73.

EASTLAKE, F. W.—Equine Deities, xi, 260; The Kirin, xiii, 211.

EASTLAKE, W. C. DE L.—The Mamushi, xiii, 69.

EDKINS, REV. J., D.D.—The Nature of the Japanese Language and its Possible Improvements, i, 87; On the Japanese Letters "Chi" and Tsu, viii, 156; Influence of Chinese Dialects on the Japanese Pronunciation of the Chinese Part of the Japanese Language, viii, 473; Contributions to the History of Japanese Transcription of Chinese Sounds, ix, 107; A Chinese and Japanese Vocabulary of the Fifteenth Century with Notes, chiefly on Pronunciation, x, 1; Connection of Japanese with Adjacent Continental Languages, xv, 96; Persian Elements in Japanese Legends, xvi, 1; On the Old Japanese Vocabulary, xviii, 87.

ELDRIDGE, S., M.D.—On the Arrow Poison in Use Among the Ainos of Japan, iv, 78; Notes on the Crania of the Botans of Formosa, v, 158.

EWING, J. A., B.SC. F.R.S.E.—Notes on Some Recent Earthquakes, ix, 40.

FAULDS, DR. H.—Remarks on the Dojô, vi, 183; Biological Notes, vi, 205.

GEERTS, DR. A. J. C.—Useful Minerals and Metallurgy of the Japanese, iii, (1), 1, 27, 85; iv, 34, 89; v, 25;

Observations on the Climate of Nagasaki during the year 1872, iii (2), 63; Preliminary Catalogue of the Japanese Kinds of Woods, iv, 1; On the Drinking Water of Yokohama, vii, 217; The Mineral Springs of Ashi-no-yu in the Hakone Mountains, ix, 48; Analyses of Ten Japanese Mineral Spring Waters, ix, 94; Observations on Kinch's List of Plants Used for Food, xi, 31; The Arima Rebellion and the Conduct of Koeckebacker, xi, 51.

GIUSSANI, C.—A List of Works, Essays, etc., Relating to to Japan, xiv, 87.

GOODWIN, C. W.—On Some Japanese Legends, iii (2), 45,

GREGORY, G. E.—Japanese Fisheries, v, 102.

GREENE, Rev. D. C., D. D.,—Tenrikyo or the Teachings o the Heavenly Reason, xxiii.

GRIBBLE, H.—The Preparation of Vegetable Wax, iii (1). 98; The Preparation of Japanese Tea, xii, 1.

GRIFFIS, Rev. W. E.—The Streets and Street Names of Yedo, i, 18; The Games and Sports of Japanese Children, ii, 140.

GRIGSBY, W. E.—The Legacy of Iyeyasu, iii (2), 118.

GRINNAN, Rev. R. B.—Feudal Land Tenure in Tosa, xx, 228.

GUBBINS, J. H.—Notes of a Journey from Awomori to Niigata, and of a Visit to the Mines of Sado, iii (2), 74; Review of the Introduction of Christianity into China and Japan vi, 1; Hideyoshi and the Satsuma Clan in the Sixteenth Century, viii, 92; The Feudal System in Japan under the Tokugawa Shōguns, xv, 131.

HADLOW, H.—The Hyalonema Mirabilis, i, 9.

HAGA, T.—Note on Japanese Schools of Philosophy, xx, 134; Something more about Shushi's Philosophy, xx, 178.

HALL, J. C.—A Visit to the West Coast and Capital of Korea, xi, 148.

HATTORI, I.—Destructive Earthquakes in Japan, vi, 249.

HEARN, L.—Three Popular Ballads, xxii, 285.

HEPBURN, J. C., M.D., LL.D.—Meteorological Observations, ii, 244.

HODGES, J. L.—Note of a Trip to Vries Island in July, 1872, v, 64.

IMBRIE, REV. WM., D.D.—Reply to Mr. Chamberlain on Japanese "Bases," xviii, 127.

INOUE, DR. T.—Remarks, xx, 155.

ISHIKAWA, I.—On the Kaki-no-Shibu, ix, 36.

JAMES, CAPT. J. M.—Foreign Travels of Modern Japanese Adventurers, vii, 196; A Discourse on Infinite Vision, vii, 267; Descriptive Notes on the Rosaries (Ju-zu) as Used by the Different Sects of Buddists in Japan, ix, 173.

KANDA, T.—On Some Copper Bells, iv, 29.

KANO, J.—Jiujutsu, xvi, 192.

KENNY, W. J.—Account of a Secret Trip in the Interior of Korea, xi, 141.

KINCH, E.—Contributions to the Agricultural Chemistry of Japan, viii, 369; List of Plants Used for Food or from which Foods are Obtained in Japan, xi, 1.

KING, REV. A. F.—A Grave-Stone in Batavia to the Memory of a Japanese Christian of the XVIIth Century, xvii, 97.

KNOTT, C. G., D.SC., F.R.S.E.—The Abacus, in its Historic and Scientific Aspects, xiv, 18; Inō Chūkei, the Japanese Surveyor and Cartographer, xvi, 173; Remarks on Japanese Musical Scales, xix, 373; Notes on the Summer Climate of Karuizawa, xix, 565.

KNOX, REV. G. W., D.D.—A Japanese Philosopher, xx, 1; A Comment upon Shūshi's Philosophy, xx, 148; "Ki, Ri, and Ten," xx, 157.

KORSCHELT, O.—The Water Supply of Tōkyō, xii, 143; The Chemistry of Japanese Lacquer, xii, 182; The *Tenken* System of Fortune Telling (abstract), xii, 471.

KÜCHLER, L. W.—Marriage in Japan: Including a few Remarks on the Marriage Ceremony, the Position of Married Women, and Divorce, xiii, 114.

LAWRENCE, C. W.—Notes of a Journey in Hitachi and Shimosa, ii, 174.

LAY, A. H.—Japanese Funeral Rites, xix, 507.

LEWIS, G.—A Memorandum on the Coleopterous Genus Damaster, with Notes on Six Species or Forms in it, ix, 152.

LINDO, J. A.—Description of a Trip to Niigata along the Shinshiu Road and back by the Mikune Pass, iii (1), 52; On Some Japanese Woods, iv, 50.

LINDSAY, Rev. T.—Jiujutsu, xvi, 192.

LLOYD, Rev. A., M.A.—The Development of Japanese Buddhism, xxii, (3).

LONGFORD, J. H.—A Summary of the Japanese Penal Codes, v, (2); Account of Hachijō (translated from *Nichi Nichi Shimbun*), vi, 585; Note on Ninomiya Santoku, xxii, 103.

LOWELL, P.—A Comparison of the Japanese and Burmese Languages, xix, 583; Esoteric Shintō, xxi, 106, 152, 241; xxii, 1.

LUEDECKE, Dr. O.—On the New Mineral Reinite, ix, 249.

MARSHALL, D. H.—Notes of a Trip from Yedo to Kyōto *via* Asama-yama, the Hokurokudo, and Lake Biwa, iv, 152; Notes on Some of the Volcanic Mountains of Japan, vi, 321.

MASUJIMA, R.—The Japanese Legal Seal, xvii, 102; Modern Japanese Legal Institutions, xviii, 229.

McCLATCHIE, T. R. H.—The Sword of Japan: Its History and Traditions, ii, 55; Japanese Heraldry, v, 1; The Castles of Yedo, vi, 119; Discovery of Human Remains, vii, 91; The Feudal Mansions of Yedo, vii, 157.

MEIK, C. S., C.E.—Around the Hokkaido, xvi, 151.

MERIWETHER, C.—Life of Date Masamune, xxi, 3.

MILNE, J., F.G.S., F.R.S.—Journey across Europe and Asia, vii, 1; Notes on Stone Implements from Otaru and Hakodate, viii, 61; Evidences of the Glacial Period in Japan, ix, 53: Notes on Koro-pok-guru or Pit-Dwellers of Yezo and the Kurile Islands, x, 187; Movements of the Earth's Crust, xxii, (3).

MITSUKURI, K.—Early Study of Dutch in Japan, v, 207.

MIYABE, K.—Ainu Economic Plants, xxi, 198.

NELSON, LT.-COM., U. S. N.—The Typhoons of September and October, 1872; i, 47.

OTA, K.—Manufacture of Sugar, viii, 462.

PALMER, MAJOR-GEN. H. S., R.E.—Hana-awase, xix, 545.

PARKER, E. H.—Japanese, xv, 1; The "Yellow" Languages, xv, 13; The Manchus, xv, 83; The Manchu Relations with Corea, xv, 93; Chinese and Annamese, xvi, 179; Indo-Chinese Tones, xvii, 67; On Race Struggles in Corea, xviii, 157; Touching Burmese, Japanese, Chinese, and Korean, xxi, 136; Ma Twan-Lin's Account of Japan up to A. D. 1200, xxii, 35.

PERRY, J.—The Specific Inductive Capacity of Gases, v, 116; The Importance of a General System of Simultaneous Observations of Atmospheric Electricity, v, 131; On a Neglected Principle that may be Employed in Earthquake Measurements, v, 181.

PIGGOTT, F. T.—The Music of the Japanese, xix, 271.

POATE, T. B.—On Cotton in Japan, iv, 145.

PRYER, H.—Catalogue of the Birds of Japan, viii, 172; x, 84; A Catalogue of the Lepidoptera of Japan, xi, 216; xii, 35; Additions and Corrections to a Catalogue of the Lepidoptera of Japan, xiii, 22; Notes on the "Itachi" and "Corvus Japonensis," xiii, 110; Lepidoptera Identical in Japan and Great Britain, xiii, 228.

PUINI, C.—The Seven Gods of Happiness—translated by F. V. Dickins, viii, 427.

PURCELL, Dr. T. A.—A Literary Lady of Old Japan, xvi, 215.

QUIN, J. J.—The Lacquer Industry of Japan, ix, 1.

REIN, Dr. J. J.—The Climate of Japan, vi, 489.

ROBERTSON, R.—The Bonin Islands, iv, 111; The Caroline Islands, v, 41.

SATOW, E. M.—Notes on Loochoo, i, 1; The Geography of Japan, i, 27; The Shintō Temples of Ise, ii, 113; The Revival of Pure Shintau, iii, Appendix; The Introduction of Tobacco into Japan, vi, 68; The Korean Potters in Satsuma, vi, 193; The Use of the Fire-Drill in Japan, vi, 223; Notes of a Visit to Hachijō in 1878, vi, 435; Ancient Japanese Rituals, vii, 97, 409; ix, 183; The Church at Yamaguchi from 1550 to 1586, vii, 137; Transliteration of the Japanese Syllabary, vii, 234; Reply to Dr. Edkins on "Chi" and "Tsu," viii, 164: Ancient Sepulchral Mounds in Kōzuke, viii, 313; Notes on Dr. Edkins' Paper "A Chinese-Japanese Vocabulary of the Fifteenth Century," x, 15; On the Early History of Printing in Japan, x, 48; Further Notes on Movable Types in Korea and Early Japanese Printed Books, x, 252; Notes on the Intercourse between Japan and Siam in the Seventeenth Century, xiii, 139; The Origin of Spanish and Portuguese Rivalry in Japan, xviii, 133.

SAVATIER, Dr.—On the Increase of the Flora of Japan, ii, 232.

SCOTT, Captain.—On the Winds and Currents of Japan, iv, 57.

SEYMOUR, Dr. J. N.—Abstract of a Lecture on the Hygienic Aspects of Japanese Dwelling-Houses, xvii, *xvii*.

SIMMONS, Dr. D. B.—Posthumous Papers on Land Tenure and Local Institutions in Old Japan, edited by J. H. Wigmore, xix, 37.

SMITH, R. H.—Experiments upon the Strength of Japanese Woods, iv, 27.

ST. JOHN, CAPTAIN, R.N.—Observations on the Bay of Sendai, iii, (1), 17; An Excursion into the Interior Parts of Yamato Province, iii, (2), 32.

STOUT, REV. H.—Inscriptions in Shimabara and Amakusa, vii, 189.

SUMMERS, REV. J.—Notes on Ōsaka, vii, 385; On Chinese Lexicography, with Proposals for a New Arrangement of the Characters of that Language, xii, 166; Buddhism, and Traditions Concerning Its Introduction into Japan, xiv, 73; An Aino-English Vocabulary, xiv, 186.

SYLE, REV. E. W., D.D.—On Primitive Music, especially that of Japan, v, 170.

TARRING, C. J.—Land Provisions of the Taihō Rio, viii, 145.

TREVITHICK, F. H.—The History and Development of the Railway System of Japan, xxii, 115.

TROUP, J.—On the Tenets of the Shinshiu or 'True Sect' of Buddhists, xiv, 1; Table of Errata, in Paper on the Tenets of the Shinshiu, xiv, 233; The Gobunsho or Ofumi of Rennyō Shōnin, xvii, 101, Possible Origin of the Water-Wheel, xxii, 109.

UEDA, M.—A Vocabulary of the Most Ancient Words of the Japanese Language, xvi, 225.

VAN DE POLDER, L.—Abridged History of the Copper Coins of Japan, xix, 419.

VEEDER, REV. P. V., D.D.—Some Meteorological Observations in Japan, v, 142; Japanese Musical Intervals, vii, 76; Visibility of Mountains from Tōkyō, vii, 87.

WATSON, R. G.—Abstract of "Historia Imperii Japonici Germance Scripta ab Engelberto Kaempfer, Londini, 1727," ii, 1.

WHITNEY, W. N., M.D.—Notes on the History of Medical Progress in Japan, xii, 245.

WIGMORE, J. H.—Notes on Land Tenure and Local Institutions in Old Japan, xix, 37; Note on the Eirakusen, xix, 501; Materials for the Study of Private Law in Old Japan, xx, Supplement, Pts. 1, 2, 3, 5.

WILEMAN, A. E.—Salt Manufacture in Japan, xvii, 1.

WOOLEY, W. A.—Historical Notes on Nagasaki, ix, 125.

WRIGHT, REV. W. B.—The Capture and Captivity of Père Giovan Battista Sidotti in Japan from 1709 to 1715, ix, 156.

YOSHIDA, H.—The Chemistry of Japanese Lacquer, xii, 182.

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